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TRADITIONAL BEHAVIOUR PATTERNS IN THE PLOTS OF ANIMAL TALES

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Introduction. The basis of the article is determination of the specific features of the plots of animal tales in Azerbaijani folklore and their comparative research.

Material and methods. The material of the research are the samples written by the research workers of the Folklore Chair of Baku State University and Institute of Folklore of National Academy of Sciences. Their variants in the Russian oral literature are also the basis of the research. The main purpose of the article is to determine the differences between the group of animal tales and other groups, to reveal the typological peculiarities on the basis of the comparison of the similar plots with their analogues in the other peoples' tales.

Results and discussion. The article states that one of the peculiarities that distinguishes animal tales from other groups of tales are animal characters that act as the object and subject of the plot. Animals' conversation isn't considered to be a sign of a miracle in such samples. In contrast, animals' speech is considered to be common. This is considered to be ancient people's primitive notions that didn't separate themselves from nature.

It is also emphasized in the article that characters' activity is expressed in dialogues. A character isn't a principle in such tales, activity is. The article enumerates fundamental distinctions traced between European and Azerbaijani animal tales. The relation of these tales to mythic thinking, totemism and ancient people's occupation of hunting is revealed from the etymological standpoint.

The article contains the comparison of the different peoples' tales with the same plots; stereotyping of the characters' behaviour in the same situation is considered to be a phenomenon that takes place regardless of the nationality and is caused by the persons' physiological identity and psychological factors.

Conclusion. The specific additions to the famous Azerbaijani people's plots are determined on the basis of the comparative research of the concrete tales in the article; their connection with the world outlook, mentality, folklore traditions is proved. It is ascertained that the main peculiarity of the animal tales is the characters' action expressed by dialogues not by narrative. It is revealed that nomination of the characters gains functionality in the text.

Keywords: *animal characters, plot, totem, tale, fable, natural character, social relations, animal epos.*

Introduction

Animal tales are a significant part of the tale genre. According to the "Classification of plots of Azerbaijani tales" number of plots registered from this group is 119. 81 of them (68 %) are international, 38 (32 %) are original plots that have no equivalents [1, p. 58–59].

There are different opinions in folk studies about belonging of animal tales to the concrete examples. There are different views on determining feature and criteria of this group. For example, taking as a basis the feature "characters are animals" it must be taken into account that such images occur in fairy, domestic and cumulative tales. But thorough analysis makes it possible to determine easily the specific character, different functions of images of animals in each group. Thus animals that are an object, subject, central dy-

namics of the plot in animal tales playing supporting role in the group of fairy tales help to the main character to achieve his/her goal. In domestic tales animals are much realer creatures than characters.

Results

So, let's assume a hero of the domestic tale is a father who gets on a horse and rides somewhere. In this case a horse is just a means of transportation, i.e. it functions as a horse in the real life. However in fairy tales a horse is an image that in a flash appears before the hero on high alert and spreading its wings passes the trials with him. In animal tales a horse has no magic trait, it is a character that expresses a certain idea by its words, action and is a means of transferring them to a listener. Even animals' speech is not considered to be a magic trait in the tales of the

mentioned group, it is regarded as common.

Mukhtar Kazimoglu's attitude to this problem is of interest and in fact hints at the origin of tales. The scientist writes: "...in animal tales animals' speech and behavior like human don't identify them with people at all; so it suggests that social relations are reflected in animals' action. In such tales a wolf, a fox, a camel, a lion etc. behave like persons that is a result of the ancient primal notions: a person doesn't separate himself from the nature; the nature including animals are perceived as creatures with human qualities" [2, p. 41]. That is why ancestors thinking that animals understood human language came up a secret hunter language. They never pronounced the names of animals hunted.

In such examples the dialogues between characters replace activity, express action and dominate the author's narrative from the standpoint of volume. Their percentage is about 80/20. Yu. Yu. Marinicheva writes: "There are relations between the replicas of the dialogue: question – answer, offer – adoption, order – carrying out etc. If we consider the animal tales from this standpoint we'll see that there are the same relations between their replicas" [3, p. 5].

In fairy tales animals' speech is considered to be unusual, amazing and miraculous and even is accompanied by the following sentence: "speaks like a man", i.e. speech is a specific feature of a person so animal's speaking is out of the ordinary. Sometimes the incorrect view is expressed that all characters of the animal tales must be animals. But there are animal tales where persons participate, too. Simply these characters are episodic in nature, but animals are main heroes of the tale and their position regarding the events is highlighted.

One of the misperception is telling about the real animals' life in such a group of tales. Actually some nuances related to the animals' features, habits, behaviour, way of life are reflected in the tales in order to be natural and convincing. For example, a tortoise is sluggish, an ant is diligent, a scorpion and a camel are vindictive, resentful, a donkey is stubborn, a hare is cowardly etc. However in such examples the plot and activity are basic and animals are executors and carriers of the action, and this fact should not be overlooked.

The following factor is proof of this: in the different peoples' tales based on the same plot other animals, even a mythological character or a person can play the same role. Thus a character is not principle, its activity is. Despite this animals are described so naturally, completely and convincingly from the artistic standpoint in the Azerbaijani tales that animals in nature are appreciated on the basis of the stereotypes that have been formed in our view since childhood. It seems to us that the most cunning animal in nature is a

fox, a wolf is the most bloodthirsty, a bear is the most stupid. But in the specialists' (zoologists') opinion each animal in its own way is cunning and behaves according to the situation. The above-mentioned features of the animal tales should be taken together, not separately. So, in other words, mentioned criteri should be separated in order to differ the examples of this group from the other groups of tales, because one or another peculiarity can be also found in the other groups of tales. The number of the Azerbaijani animal tales is less in comparison with the other groups. The same applies to the Russian tales. But animal tales form the most numerous group among the Ukrainian tales. Such tales prevail at the European peoples. It is related to the genre of animal epos that historically existed in the West. Such animal eposes are considered to be samples of written literature. They were written in Latin that was an ecclesiastical language at that time (the X–XIII centuries) by the clergy, priests, popes, monks i. e. by the literate persons.

The characters of these eposes are animals. The animal world is described as a state in these eposes and the public relations are presented on the example of animals. Even though we accept the fact that an animal epos is enriched by the methods of folk art it is doubtful that they are sources of the animal tales because hardly the ignorant simple people that didn't have those samples in their own language could be impressed by them. However it is possible to find the analogs of some plots that occur in the animal tales in the animal eposes, too. This can be attributed to the most ancient people traditions that fueled the animal eposes.

There is no animal epos in history of Ukrainian literature, but the number of the plots of the animal tales in Ukrainian folklore is more than in European peoples' folklore. This fact is related to the reachness and diversity of Ukrainian folklore that is acknowledged by the specialists in the field of Ukrainian folklore at the international level. Thus the assumption that there is correlation between the number of the animal eposes and animal tales cannot be justified.

The animal tales of the Azerbaijani and neighboring peoples that historically were in close contact with one another differ from the similar samples of the Western people by many peculiarities. First of all, animal tales are considered to be tales for children in Europe. In Azerbaijan such samples are listened and read with great love by all age categories, in other words, they are nationwide. Secondly, there is anthropomorphization of animals in the European tales. For example, in the Azerbaijani tales animals are described in their natural environment: forest, wood, plain, nest or near the human habitation in order to catch their prey. But in the West they live in the palaces, castles, hold

tournaments like people. It reminds us of the European reality and also creates the impression on persons wearing the animal masks.

Thirdly, the Azerbaijani tales tell not only about the antagonist, contradiction, conflict between animals but also about their friendship, selflessness, mutual aid, devotion, fidelity etc. In European tales such negative qualities as guile, cunning, enmity, envy, rancor, etc. are concentrated in animals. Though, these distinctions demonstrate the people's specific peculiarities they don't prevent the manifestation of the similar plots in these peoples' folklore.

On the subject of the origin of animal tales, some folklorists suggest that they are connected with the mythical thinking, totemism, ancient people's hunting.

Some plot traced in the tales are also in Aesop's Fables, for example: "The Fox and the Stork" (the Azerbaijani tale of the same name AA60), "The foolish Wolf" (AA 122 A), "The Laborer and the Snake" (in Azerbaijan: "Evil for good" AA155), "The crab and the Fox" (in Azerbaijan: The Tortoise and the Fox AA 275) etc. In considering this issue on a larger scale and studying more international materials it is possible to reveal more conformity. L. Z. Kolmachevski following Th. Benfey takes Aesop as the starting point of the development and spreading in this sphere. For example, the scientist points to the conformity of the Russian tale "The Dog and the Wolf" to Aesop's fable of the same name and "clearly accepts connection of all developed variants of this episode with that fable" [4, p. 145]. It should be recalled that in the tale "The Dog and the Wolf" (AA 101) the Dog gets kicked out of the house because of his old age. The Wolf teaches him to gain his master's sympathies again. The Wolf kidnaps master's baby and the Dog brought the baby back, as agreed. The master and his wife take back the Dog.

Unlike L. Z. Kolmachevski, V. Ya. Propp thinks that Aesop enriched himself by the people's traditions and not vice versa. The scientist shows that these traditions are reflected in the ancient author's fables, even though V. Ya. Propp doesn't exclude the possibility of the fact that a certain plot may come of the written literature. However, studies show that both cases are possible. So, any concrete fact requires a specific approach. The scientist also emphasizes that comparison shouldn't be limited to two cultures; it is necessary to compare the folklore materials at the international level and arrange them according to the stages of their historical development.

Comparison of the Netherlands, German, English, Italian variants of the medieval animal epos the main character of which is the Fox with the plots of the animal tales reveals their similarities. For example, L. Z. Kolmachevski based on the Russian tales determined that such plots as "Stealing fish from the cart",

"Unequal sharing", "The frightened bear and wolves", "Bread and salt are forgotten", "The foolish wolf", "The fox and woodpecker" are presented in the medieval West-European animal epos. Some of these plots spread in the repertoire of the Azerbaijani tales, too. For example, there are five variants of the tales created on the basis of the plots "The Wolf fishes" or "To fish with a fail" registered under the number 2 in Aarne-Andrejev's index collected from the different regions of Azerbaijan.

The brief description of the plot:

The wolf, upon the advice of the Fox, put his tail into the ice-hole in order to fish. The water froze and the wolf's tail froze to the ice.

In the morning the women came for water and seeing the wolf started beating him with the buckets, yokes and other things they had in their hands. The wolf forced to flee but his tail calm off and was left in the ice.

As can be seen, there are also persons in this tale (the women beating the wolf), but animals are both objects and subjects in it.

There are 22 Russian, 11 Ukrainian, 7 Byelorussian variants of this tale registered [5, p. 52–53].

The comparative analysis of the samples reveals the national nuances and certain distinctions. These distinctions relate to the following fact: this plot is not separate, in the Azerbaijani tales it is told in contamination with the other plots.

So story-tellers make some changes in order to bring the plot into line with the other contents and protect their succession and integrity of the tale. For example, in S. Behrangi's variant of the tale [6, p. 324–329], in the variant in volume III of the collection "Garabah: folklore is history, too" [7, p. 322–326] the mentioned plot is given as the continuation of the plot "The Fox steals the bride's jewels" (I.R.1B*), so this moment is taken into consideration. Thus, when the Wolf sees the jewels stolen by the Fox from the bride he asks where the Fox has taken them from. The Fox says that he has taken them out of the river and advises the wolf to put his tail into the river and the gold will stick to his tail. But in the Slavic variants the Wolf puts his tail into the water in order to catch a fish. In this variant the wolf is beaten by women coming for water, but in S. Behrangi's variant he is beaten by factionists. They suggest that the wolf watches for the sheep.

This tale, like most animal tales, is based on the treacherous advice and lie in the broader sense. This situation contrasts on the one hand a cunning, treacherous character, on the other hand a foolish, simple-minded, credulous character.

The treachery of the Fox causes not only beating but also possible death [6, p. 329]. But the Wolf's death does not upset listeners and readers at all, it isn't

tragic. We don't worry about the Wolf's fate who is the dupe. Usually according to the moral standards the lie is blamed and isn't approved as a negative quality but it is admirable in the animal tales. This is perceived as superiority of the weak character over the strong one (a fox is weaker than a wolf, but is more cunning).

Probably in ancient times when animal tales were created a lie was perceived as one of the forms of the struggle for survival, i. e. all means for survival were considered to be acceptable.

Readers don't feel sorry for the Wolf that gets in such a situation in the mentioned tale at all. In other words, sly humor is an integral element of these tales. There is one animal in the reviewed tales that always wins and surpasses other characters in treachery. It is a fox in most Azerbaijani tales. So is in the Slavic tales. But observations over the other peoples' samples make it possible to differ their traditions from this standpoint.

For example, in the Chukchi tales a Crow plays this role, in the tales of Indians of North America an otter does. According to the primitive notions these animals had magic power. There was belief that if hunters tell one another these tales before hunting the magic power of the heroic character (the treacherous animal) will be transferred to them.

A. Inan wrote that hunters took story-tellers and shamans with them in order to please forest spirits [8, p. 63]. Generally hunting that was the most ancient occupation inspired people and generated their artistic thinking. Mircha Eliade writes about the connection between hunting and ancient religious views, rituals: "The archaic world didn't know any occupation beyond religion; any occupation – hunting, fishing, agriculture, cults, conflicts, sexual relations are related to the sacral sphere in one form or another. The only activity that is beyond religion is denied the mythic meaning, i.e. exemplary models. In this case it could be considered that any problematic activity directed at the certain purpose is a ritual for the archaic world" [9, p. 41]. The Turkish scientist Kadriye Turkan notes in her research dedicated to the Azerbaijani tales: "...Hunting prepared the ground for formation of cult of hunt that adsorbed cult of forest and cult of animals" [10, p. 71].

Predominance of tales about wild animals in this group suggests that they appeared before the stage of taming animals; it is the product of the previous period. Domestic animals often take part in the tales together with wild animals. There are few tales based just on the domestic animals at the international level, the same situation is in the repertoire of Azerbaijani tales (I.R.203; 207A; 209*; 210; 212; 214; 214 A; 214 B; 215**A; 215**B; 219 E**).

The specificity of the language of animal tales is connected with the leading role of their dialogues. At

the beginning of the XX century M. O. Gabel dedicated his research "The forms of dialogue in bylina" to the problem of place and functions of dialogues associated with dramatic genres [11, p. 315–328]. M. M. Bakhtin who studied this problem in the prosaic works of the written literature notes that "here a dialogue doesn't precede activity, it is activity itself" [12, p. 89].

For example, in the above-mentioned tales with the plot "The Wolf is fishing" a story-teller tells readers about the Wolf beaten by women, about his severed tail, i.e. the information is given by narrative. But in these and other samples a dialogue is highlighted as a basis of the characters' activity.

The conflict situations are expressed precisely in the characters' speech. In the above-mentioned tale the activity of the Fox's lie manifests itself in the pronunciation of the words that contain some information and are perceived as truth by the Wolf.

M. M. Bakhtin, on the issue of the problem of a dialogue in his other scientific work emphasizes that "a dialogue in its simplicity and precision is a classical form of the speech activity" [13, p. 250] because even short, disjointed replicas characteristic of everyday dialogues are remarkable for their completeness.

M. M. Gerasimova considers dialogues to be "speech in speech" [14, p. 105]. It is possible to distinguish two levels of narrative of the tale during the story-teller's performance: dialogical relations between the characters and relation between a story-teller and audience.

V. Ya. Propp considers that animal tales differ "in the characters of participants" [15, p. 48].

The characters demonstrate their special features by means of their speech: they deceive, tease, fawn, favor, praise, boast. At that moment style, intonation, gestures, mimicry, voice change etc. help a story-teller. From this standpoint animal tales are close to games-performances by their dramaticism. In L. M. Ivleva's opinion the characters' shapes, system, significance of relationship of the elements are the specific features of a tale [16, p. 216].

A. A. Potebnya following G. E. Lessing emphasizes the constant (universal) character of animals in people's notion [17, p. 25].

Naming of characters in animal tales obtains functionality as a method. On the one hand this method expresses relationship, on the other hand it highlights the character's peculiarity. It is interesting that sometimes a name can even replace such an abstract concept as time. For example, it can be illustrated by the Russian and Azerbaijani tales based on the plot "The Fox-doula" (AA 15).

The Russian tale is about the Wolf and the Fox that have a tub of honey. The Fox leaves the cabin on the pretext that she is called for delivery. She goes to the

tub, eats a little and returns. Here the grammatical tense of activity is the Present Time in the meaning of the Past Time. The Wolf's and Fox's speeches are given in the form that brings the Present Time closer and enlivens it. The Fox leaves the cabin thrice on the same pretext in order to eat some honey. Every time the Fox returns to the cabin she tells the Wolf about the childbirth and makes up the different names: 1) Pochatochek (botany: ear); 2) Seredishek (middle); 3) Poskryobishek (Scraped). In fact, a story-teller encodes time in these names: a) the beginning of stealing; b) its continuation; c) its end.

Then the Fox pretends to be ill and wants some honey. The Wolf detects the theft, but the Fox denies everything and suggests to lie in the sun. The honey will boil and get out. The stupid Wolf falls asleep in the sun and the Fox covers his face with the honey. In the end, the Wolf is guilty [18, p. 21].

The temporal character of the descriptive style is mainly the following: speeches are in the Present Time, events and activities are in the Past Time.

The description of the space is based on the concrete place connected with the concrete activity: the cabin the Fox and the Wolf live in, the barn or garret and the place in the heat of the sun. The existence of the other cabins in the neighborhood is suggested. If the Fox says that she is called to help birth therefore, there are other dwellings hereabouts. In fact a typical Russian village is imagined, i.e. the space is known but it isn't exact.

The reality of the temporal-spatial basis of the history makes the fantastic fiction convincing. There are also Azerbaijani analogs of this tale. The plot "The Fox-doula" is registered under the number 15 in the index of plots. There is a variant of this tale "The Fox's ruse" written in Nakhchivan. There is also the Bear in this variant beside the Wolf. There is roast meat in the jug instead of honey. By the Fox's words,

for the first time the padishah's wife gives birth, for the second time the vizier's wife gives birth, for the third time the advocate's wife gives birth at first. The Fox eats the roast meat till the handle of the jug, then she eats it till the middle and in the end till the bottom. According to this situations she named the "babies" Gulubey (Gulp means "handle"), Ortagbey (ortag means "middle" and Dibibey (dib means "bottom"). In the end of the tale the Fox offers her friends to eat the roast meat: first of them will eat it till the handle, the second one till the middle and the third one till the bottom. The Bear and the Wolf don't agree to eat the roast meat till the handle.

The Fox agrees to do it and makes it look like she eats a little. Then she runs away. When the Bear and Wolf came up to the jug in pleasurable anticipation of the roast meat they find out what this is all about. Thus, their friendship is over [19, p. 250–252].

In the variant of this tale "The Fox and the Wolf" collected in Karabakh the same plot is contaminated with four plots: "The Fox steals the bride's jewels", "The Wolf is fishing", "The Fox teaches the Wolf to be a shoemaker", "The Fox teaches the Wolf to weave baskets" (1B*+2+38A*+38B*). Here "the newborns" are girls. The Fox names them according to the parts of the jug: Gulpunaz (gulp means "handle"), Göbəknaş (göbək means "navel") and Gurtunaz (qurtarmaq means "to be over"). The final is rather weak in this variant. When the Wolf sees the empty jug he began arguing with the Fox; they blame each other and thus the tale is over [7, p. 322–326].

Conclusion

As can be seen, there is stereotype in the characters' behavior in the same situation in the different peoples' tales based on the similar plot.

Thus, it is likely that this situation is caused by the physiological identity and psychological factors.

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ТРАДИЦИОННЫЕ СТЕРЕОТИПЫ ПОВЕДЕНИЯ В СЮЖЕТАХ СКАЗОК О ЖИВОТНЫХ

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Введение. Основу статьи составляет определение специфики сюжетов сказок о животных в азербайджанском фольклоре и их исследование в аспекте компаративистики.

Материал и методы. Материалами исследования послужили образцы, записанные во время экспедиций, организованных сотрудниками кафедры фольклора Бакинского государственного университета и Института фольклора Национальной академии наук Азербайджана. За основу также взяты их варианты в устном творчестве русского народа. Основная цель статьи – определение отличий группы сказок о животных от других групп, выявление типологических особенностей на основе сравнения схожих сюжетов с их аналогами у других народов.

Результаты и обсуждение. Указывается, что одной из особенностей, отличающих сказки о животных от других групп сказок, является то, что образы животных выступают как объект и субъект сюжета.

В образцах, входящих в данную группу, разговор животных не считается признаком чуда. Напротив, речь животных считается обычным явлением. Это расценивается как первобытные представления древних людей, не отделявших себя от природы. Также подчеркивается, что в диалогах выражается деятельность персонажей. В такого рода сказках не персонаж, а деятельность носит принципиальный характер. Перечисляются коренные различия, прослеживающиеся между европейскими и азербайджанскими сказками о животных. С этимологической точки зрения выявляется связь этих сказок с мифическим мышлением, тотемизмом и занятием древних людей охотой. В статье сравниваются сказки разных народов со схожими сюжетами; стереотипность в поведении персонажей в одинаковых ситуациях расценивается как явление, происходящее независимо от национальности и обусловленное физиологической идентичностью людей и психологическими факторами.

Заключение. На основе сравнительного исследования конкретных сказок определяются своеобразные дополнения к известным сюжетам азербайджанского народа, доказываются их связь с мировоззрением, менталитетом и фольклорными традициями. Выясняется, что в сказках о животных основными являются действия персонажей, выражаемые не в повествовательной форме, а диалогами. Выявляется также тот факт, что номинация персонажей приобретает в тексте функциональность.

Ключевые слова: животные персонажи, сюжет, тотем, сказка, басня, общественные отношения, животный эпос.

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