

THE PLOT “SLANDERED GIRL” – TYPOLOGY OR BORROWING?

Key words: international plot, borrowing, typology, tale, legend, variants

At the present stage intensification of globalization and integration cause moving forward some directions of literary studies and actualization of some themes.

One of the urgent spheres is comparativistics. In the 60-70-th of the XX century comparativistics was presented as a crisis-ridden sphere of bourgeois literary studies. It was supposed that West scientists based themselves on unrealistic mechanical, formalistic comparison in their works. There was struggle against comparativistics as the direction that was contrary to Marxist method.

Such terms as “interconnection and mutual influence” were used instead. But influence not always is mutual, and only life can reveal fictitious nature or practicality of the concrete method.

The problem of similar plots that shows connection between peoples and caused the formation of study of folklore has been the centre of researchers’ attention for a long time. The origin of these plots called “nomadic”, “international”, “traditional” etc. is explained by genetic, typological, borrowing reasons in the different scientific works, theories of study of folklore, but this problem hasn’t been solved yet. It is appropriate to remember these different positions and consider their advantages and disadvantages.

Certainly when considering similarity and distinction one means genetic connection and relative ties.

According to the first theory on this sphere (mythological theory) exactly ancient relationship, genetic community form the basis of this similarity. It makes analogy with conformity between the culture, traditions, customs, values of peoples that belong to the same linguistic family or linguistic group. But this parallel can’t be considered as hundred-per-cent. S.Yu.Neklyudov writes: “... stability of content on the level of plots and motives is much more older than linguistic families” (6;7). In other words similarity expressed in folklore is more ancient than linguistic groups.

But similarities not always can be explained by genetic reasons, because observed parallels often came out of the borders of linguistic families and the number of such facts increased. It was impossible to connect such phenomena with ancient relationship, so there was foundation for a new theory which could make things clear. Thus the theory of Cultural borrowing was on foreground in study of folklore which was young science that time. This necessary theory connects the similarity of plots with their borrowing from the East during the political, economic, cultural contacts between the different peoples. When saying “the East” the founder of this theory T.Benfey meant India and determined the most intensive periods, routes of migration of plots. But the followers of this theory in the other countries thought that Iran, the Caucasus (V.F.Miller) and Turan were also among the regions that exported plots to the West (Q.N.Potantin). Transition of plots from the East to the West is a historical-objective event and V.M.Jirmunski explained this scientists’ true conclusion: “European tales are usually represented

by the materials written during the modern folklore collection... But the Oriental countries – India, Iran, Arabic countries, Central and South-East Asia have ancient monuments (“Panchanatra”, “1001 nights”, “The story about seven wise men”, “The parrot’s book” etc.) (5,340).

It was determined that Chinese tales were collected and published 2200 years B.C., and there are a lot of common features in plots and contents both in them and in Indian and European tales.

The East being the cradle of civilization deserves the rank “arsenal of folklore plots”.

According to the “conception of cultural diffusion” the degree of foreign influence wasn’t the same for all genres. For example, heroic epos idealizes the people’s history, so there is a paltry percent of foreign influence in it.

Most conformities in such works are explained as typological similarity. On the contrary tales are exposed to foreign influence much more. The most interesting and amazing plots go from people to people. There are no national-historical and geographical details in such tales, so the people’s plot conforms to their thinking, world outlook, national values, way of life. As a result one can see the product of creative approach, but not the product of mechanical borrowing.

International structure of the plot is preserved, but it obtains a national form.

Borrowing prevails in fairy tales that aren’t connected with religious views and in the tales based on human, moral and social observation. They followed by riddles that are “universal order of common cultural elements” (S.Yu.Neklyudov) and proverbs. There are fewer facts of borrowing in texts that reflect historical, religious features, in lyrical songs that express feelings, emotions and impressions, in historical legends that interest the concret people, because “it is easy to borrow ideas, but it is more difficult to adopt religious belief, and is the most difficult to appropriate feelings” (J.Bedye).

Cultural borrowing makes it possible to explain similarity in folklore of peoples that belong to the different linguistic families and live far from one another, to clarify similarity in oral creation of peoples that have common folklore traditions, stable bilingual or polylingual culture (Turkic-Mongolian, Altai-Ural, Slavonic-Baltic, Finnic-Samodi, Caucasian etc.). Oral literature of peoples with different traditions and way of life can keep similarities both on the level of structure, ideas, characters and on the level of symbols. It shows direct connect between these peoples and possibility of such connect in the past.

According to the conception by Veselovsky borrowing can take place only in certain circumstances. First of all analogies in the system of values traditions of both sides (giving plot and taking plot) are embraced.

Secondly, only necessary plots are borrowed (12, 355-370).

The representatives of Anthropological school connected the similarity of plots in the different peoples’ folklore with mental, physiological, psychological similarity, the same economic and political-social system of the countries and emphasized the typological character of such similarity and identity. B.N.Putilov wrote: “Commonness of historical-typological features shows itself on the different levels of comparison – in the plot, imagery, aesthetics, genres, laws of evolution” (7, 128).

Typological similarities are caused by some general laws of cultural development and universal rules of textual structure. They form the same structural and content conclusions. Typology is caused by conformity and similarity of natural and social situations. These are family relations and relations between tribes and states that are very important and necessary for genesis of the tale and formation of the epos. Physiological similarities emphasized by anthropologists are hunger, aggression, fear, sexual inclination etc. That is to say, all these factors cause the same plots of the different peoples regardless of one another.

A.N.Veselovski thought that activity bounds of typological laws are limited only by motives. But it doesn't conform to the truth, as typological conformities show themselves on the plot level, too.

There are a lot of interesting researches dealt with historical typology of genres. For example, scientists M.Ya.Chikovani, K.A.Sikharulidze revealed typological conformities between Georgian folklore and oral literature of the other peoples.

M.Ya.Chikovani revealed typological similarities between the plot of Nart epos and fantastic-heroic tales of the peoples that didn't know anything about that epos and came to the following conclusion: one of the sources of this epos is a tale (4, 230). M.Ya.Chikovani thinks that detection of plot parallels in the different genre systems, that is to say tales and epos, archaic and historical eposes is mainly typological conformity.

Comparing the examples connected with "noble robbers" in Georgian and East European folklore K.A.Sikharulidze wrote: "As the social roots of "noble robbers" are the same, the motives in the examples of peoples living live far from one another are the same, too" (8, 148).

Hence the researcher thinks that revealed similarities are typological conformity.

Use of typological method in connection with universal logics opens wider perspectives to study and analyse folklore sources.

The famous plot "slandered girl" given in the index compiled by Andreyev on the basis of "Aarne system of international tales' plots" under the number 883 is in the different peoples' folklore as a tale or legend.

There are nearly 10 variants of the legend "Ali Khan and Pery khanum" in Azerbaijanian folklore formed on the basis of this plot.

Their comparison with the analogous examples of the other peoples makes it possible to answer some interesting questions. N.N.Andreyev describes this plot by the following way: "The uncle wants to incite the girl to wicked action while her father is on a trip, but he fails. He slanders the girl. Father orders his son to kill her sister. The girl escapes and married the prince. The servant (officer) wants to encroach the girl's honour. The girl runs away in man's clothes. Happy end" (1, 63).

Each sentence in this description is an individual motive, stage. Obviously the legend "Ali Khan and Pery khanum" was transformed from the tale. This tale was loved by people and its structure was changed by ashugs who formed it according to the structure of the legend and added the poems that were in harmony and tune with the events.

The variant of the legend published in 1889 in CMDRTC formally was given as a tale, but method "buta" inherent in legends was reflected here. Thus Peri whose brother left her in the forest was taken to the marble pool by a rider. Then this rider dreamt both the girl and Ali Khan and made both of them drink bocal (9, 155-164).

There are also variants of the plot “slandered girl” in East European folklore besides Russian, Uzbek, Azerbaijani variants.

Though all the motives given in Aarne-Andreyev index are used in the oevariants, there are distinctions in details, characters’ activity, social origin etc. People consider this plot through their mentality, appreciate it by the criteria of their values system and create the national variant on this basis.

The first motive of this plot is “father is going for a trip”.

There are different reasons of the trip among the different peoples, for example: Sheybani Khan sends Khoja Sovdagar to trade (Uzbek variant) (11, 383); Haji Sayad (or Haji Sayyad) goes to Mekka as a pilgrim (Azerbaijani variant) (3, 383). The other peoples’ variants: travelling; visit to a friend; invited guest etc.

The second motive of this plot is an indecent proposal to the girl. There is also a wide spectrum of distinctions. In Russian tales uncle does it. But such indecent behaviour from the blood relative is impossible and inadmissible for Azerbaijani mentality, so in Azerbaijani variants this proposal is made by a strange man. For example, in the variant collected and published by P.Vostrikov in the Seydimli village of the Javanshir uyezd such proposal is made by Molla, who teaches Peri (10, 101-110). In more perfect Azerbaijani variants this person is Tapdig found and adopted by Haji Sayad. According to Azerbaijani folklore and many peoples’ psychology found and adopted children who were born as a result of adultery commit a crime as regards their foster-parents.

In other examples of Azerbaijani folklore such characters with unknown origin as a rule are negative, for example Tepegoz (Cyclop) in “Kitabi-Dede Korkud”. In the Paris variant of the legend “Koroglu” Eyvaz adopted by Koroglu betrays him and joins his enemy Bolu bey. People disapprove adoption and it has a reason, that can be found in the epos “Kitabi-Dede Korkud”. In this epos childless people are damned by God, they are considered sinners. Thus people damn them, too. If childless people adopt children, they are against God’s will. Those who break these rule will be punished.

Hence Tapdig’s action is quite predictable. When Haji Sayad takes Tapdig to his house, his wife says: “I can’t give my pure milk to the mongrel. If he were good, he wouldn’t have been left there! (3, 402).

The next motive of the plot is failure. If one tries to incite the girl to wicked action but fails, he slanders the girl. Furious father orders his son to kill his sister.

This motive is also used in the different variants. In some variants brother feels sorry for his sister and leaves her somewhere. In the other variants brother carries his father’s order and stabs her with a sword. But the girl doesn’t die. Prince or khan finds the wounded girl and she marries him.

According to the plot the girl is subjected to enroachment again.

A servant or an officer enroaches on her, in Azerbaijani variant Qara Vezir does it. This part is very impressive and perfect in Azerbaijani variant. In the variant published by Hummet Alizada in 1929 Qara Vezir’s indecent behaviour is described in the following sentences: “Qara Vezir was very lustful. He gazed every longingly at every woman” (2, 36).

As distinct from many variants in Azerbaijani variant Peri khanum is faced with severe ordeal. She prefers honour to her two sons’ lives. Majestic and sorrowful character of the mother

who lost her children comes alive. Here Peri khanum is a successor of Burla Khatun who was in a similar dilemma.

The motive which is in all the variants is girl's escape in man's clothes. By this way the girl who suffered from her beauty could escape. This motive demonstrates the position of women whose life in that society was much harder than men's.

Then events move rapidly to the finale. All guilty persons are punished. Happy end.

Comparisons demonstrate similarity of the plot. Is its source typology or borrowing?

Anthropologists affirm that these motives could form separately among the different peoples. They could form as a result of the similar social relations, customs, belief regardless of one another. But the same sequence of these motives in the different peoples' examples mustn't be appreciated as occasional and typological fact, because the sequence of the episodes isn't caused by logic of the tale or legend.

Actually any episode can be shortened or replaced without damaging the general content. Hence the certain sequence of motives that form this traditional plot can be borrowed or passed from people to people only in the finished form.

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“BÖHTANA DÜŞMÜŞ QIZ” SÜJETİ – TIPOLOGIYA, YOXSAX İQTİBAS ?

Qloballaşma və inteqrasiya proseslərinin intensivləşdiyi müasir dövrimizdə ədəbiyyatşünaslığın müəyyən istiqamətləri ön plana keçmiş, bəzi mövzular aktuallaşmışdır. Gündəmdə olan sahələrdən biri də komparativistika.

Xalqlar arasında tellərin, bağların olduğunu göstərən, folklorşünaslıq elminin meydana gəlməsinə təkan verən oxşar süjetlər məsələsi uzun müddətdir ki, araşdırıcıları məşğul edir. “Səyyar”, “beynəlxalq”, “gəzərgi”, “ənənəvi” və b. istilahlarla adlandırılan bu süjetlərin yaranmasını genetik, tipoloji, iqtibas və s. səbəblərlə izah edən folklorşünaslıq nəzəriyyələrində, yazılmış çoxsaylı tədqiqat əsərlərində hələ də problemin həlminə nail olunmamışdır.

Beynəlxalq nağıl süjetlərinin Aarne sistemi əsasında Andreyev tərəfindən tərtib olunmuş göstəricisində 883-cü nömrə altında verilmiş məşhur “Böhtana düşmüş qız” süjeti bir çox xalqların folklorunda müxtəlif modifikasiyalarda nağıl və ya dastan şəklində mövcuddur. Bu süjet əsasında formalaşmış “Alı xan və Pəri xanım” dastanının Azərbaycan folklorunda 10-a qədər variantı məlumdur. Onları başqa xalqlardakı analoji nümunələrlə müqayisə edərək bizi maraqlandıran bəzi suallara cavab tapmaq istədik. Andreyev N.N. süjeti belə təsvir edir: “Atası səfərdə olarkən əmisi qızı yoldan çıxarmaq istəyir. Bu baş tutmur. O, qıza böhtan atır. Atası oğluna tapşırır ki, bacısını öldürsün. Qız qurtulur. Şahzadəyə ərə gedir. Nökər (zabit) qıza təcavüz etmək istəyir. Qız kişi paltarında qaçır. Xoşbəxt sonluq”. (Андреев Н.Н. Указатель сказочных сюжетов по системе А.Аарне. Ленинград, 1929, стр. 63).

Süjetin təsvirindəki hər bir cümlə ayrıca bir motiv, mərhələni təşkil edir. Əlbəttə ki, antropoloqların iddia etdikləri kimi, həmin motivlər ayrı-ayrılıqda fərqli xalqlarda öz-özündən yaranmışdır. Onlar oxşar ictimai münasibətlərin, adət və inancların nəticəsi kimi bir-birindən asılı olmadan meydana çıxmağa bilirdi. Lakin həmin motivlərin müxtəlif xalqların nümunələrində eyni ardıcılıqla bir-birini izləməsi təsadüfi və ya tipoloji hal kimi dəyərləndirilməməlidir. Çünki burada bir epizodun digərini izləməsi nağıl və ya dastanın daxili məntiqindən doğan zərurət kimi qarşımıza çıxmır. Hətta ümumi məzmunu xələl gətirmədən bir epizodu ixtisara salmaq, yaxud başqası ilə əvəz etmək mümkündür. Deməli, ənənəvi süjeti təşkil edən motivlərin müəyyən bir ardıcılığından ibarət zənciri yalnız hazır halda bir xalqdan başqasına keçə bilər, iqtibas oluna bilər.

Açar sözlər: beynəlxalq süjet, iqtibas, tipologiya, nağıl, dastan, variantlar

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РЕЗЮМЕ

На современном этапе интенсификации процессов глобализации и интеграции на передний план выдвигаются определенные направления литературоведения, актуализируются некоторые темы. Одной из таких современных областей является компаративистика. Проблема схожих сюжетов, обусловившая формирование фольклористики и наглядно демонстрирующая наличие связей между народами, находится в центре внимания исследователей. Возникновение этих

сюжетов, известных под названиями «бродячий», «международный», «традиционный», в теориях и многочисленных исследованиях объясняется генетическими, типологическими причинами, заимствованием и т.д. Однако, данная проблема еще не нашла своего окончательного решения.

В указателе сказочных сюжетов по системе А.Аарне, составленном Н.Н.Андреевым, данный под номером 883 известный сюжет «оклеветанная девушка», существует в фольклоре многих народов в различных модификациях в виде сказок и сказаний. В азербайджанском фольклоре известно около 10 вариантов дастана «Али хан и Пери ханум», сформировавшегося на основе этого сюжета. Сравнение их с аналогичными образцами других народов позволит найти ответы на некоторые интересующие нас вопросы.

Н.Н.Андреев так описывает данный сюжет: «Во время отъезда отца дядя хочет соблазнить девушку. Это не удается. Он клеветает на нее. Отец поручает сыну убить сестру. Она спасается. Выходит замуж за царевича. Слуга (офицер) пытается соблазнить ее. Она убегает в мужском платье. Благополучный конец» (Андреев Н.Н. Указатель сказочных сюжетов по системе А.Аарне, 1929, с. 63).

В описании сюжета каждое предложение составляет отдельный мотив, этап. Конечно, как утверждают антропологи, эти мотивы могли возникнуть сами по себе у разных народов. Они могли возникнуть независимо друг от друга как результат схожих общественных отношений, обычаев, верований. Однако одинаковая последовательность этих мотивов в образцах разных народов не должна расцениваться как случайное или типологическое явление, т.к. здесь следование одного эпизода за другим не вызвано внутренней логикой сказки или сказания. Возможны сокращение или замена какого-либо эпизода без причинения ущерба общему содержанию сказки. Следовательно, определенная последовательность рассмотренных нами мотивов, составляющих традиционный сюжет, только в готовом виде могла быть заимствована или передана от одного народа другому.

Ключевые слова: международный сюжет, заимствование, типология, сказка, сказание, варианты