WESTERN ASIA BORDER FOLKLORE STYLE

Natalia Glukhova
Russia, Mari El

Asiatic influence on culture of many nations extends beyond Asia geographic borders. The Mari(Cheremis), living before the Urals, have experienced a strong Asiatic, mainly Turkoic, impact on their material culture, language, folklore.

The aim of this paper is to show stylistic features of Mari charms. These folklore texts represent a unique matter for scientific enquiry.

Style reflects the spirit of time, leading ideas in social consciousness. Definition of style in linguistics is one of the most complicated issues. Style is understood here as a linguistic choice of the expressive means, stylistic devices, determined by the situation and aim of the utterance (6, p. 17).

It is considered that style belongs to all texts (2, p. 15). Nevertheless texts may differ from each other by the degree of style markedness. Some style markers (1, p. 16) are used more often than others. Style characteristics of different languages are investigated by descriptive methods on the basis of authors' works, functional styles. Drawbacks of this approach are: 1) subjectivity, 2) impossibility of texts comparison because of different length and genres.

In this paper a complex analysis of style of a Cheremis charm is given. Along with the taxonomy of expressive means and stylistic devices (3, p. 25-27) it is necessary to show the style markers most generally employed. To achieve this aim a numerical method of analysis is used. In Cheremis charms the following style markers are the most abundant: epithet, personification, simple and sustained similes, hyperbole, different types of alliteration, compositional rhythm, balance and partial parallel construction, anadiplosis, enumeration, gradation, antithesis, polysyndeton, asyndeton, different types of lexico-syntactic repetition (4, pp. 62-63).

Text offered for analysis — "Moktëmb Sürmë" 'Against the evil tongue' — is one of the richest in different style markers (7, pp. 218-232).
The essence of the technique consists in the following: analysing the charm we selected all stylistic devices and counted them. They are given numbers and entered into the table. There are 14 style markers in this text. A number of times of their usage is also counted - \( N_i \). Absolute meaning of \( N_i \) doesn't allow to compare the number of usage of the style markers in texts of different length. To avoid this we are to use a reduced exponent, equal to: \( E = \frac{N_i}{N} \), where \( N \) is the number of signs. The reduced exponent may be very small - hundredth and thousandth parts. That is why their values are written in the table with a coefficient \( 10^4 \) for the convenience of perception. So, these data are represented in whole numbers.

To illustrate this the analysis of an extract from the charm is offered here. Style markers of the whole text are represented in the Table:

\begin{verbatim}
čineća uroščen komet denne uden, čineća tarna
den tarmalen, čineća sorla den turečan, čineća kolta oram asten, čineća
kornam asten, čineća ogreš opten, čineća pastik ten pazarakten, čineća
buran ten pisan pazarakten narkren, čineća kapan jolam šešten,
čineća šarom šaren, čineća karanžik ik minutaška ik savastšta kuman
opten kastarten keler, tunam iža tvarem fakten kelša. Thū, kū, òlù.
\end{verbatim}

*When the sorcerer is able to sow seeds from a glittering basket, to harrow with a glittering harrow, to crop the harvest with a glittering sickle, to put up a heap of sheafs, making a glittering stock, load it on the glittering cart, pressing it down with a tough glittering rope, to make a basis of a stack, placing glittering support under it, to make a top of a stack, only then let him be able to spoil him. Pah, pah, pah!*

In the cited passage there are the following style markers:
1) the folklore epithet, 2) sustained hyperboles, 3) balance, 4) partial parallel construction, 5) root repetition, 6) enumeration, 7) gradation, 8) asyndeton, 9) anaphoric repetition of one word, 10) multiple adjacent sound repetition, 11) compositional rhythm with regularity of 26% (5, p. 35), 12) assonance.

In this extract metaphors and polysyndeton are absent though they are found in the whole text, taken for investigation.

Compositional rhythm in the passage is also more regular - 26% in comparison with the whole text, where it is equal to 22%.

The whole text has been analysed by analogy. Numerical indices are entered in the table.
Table 1.
Numerical parameters of style
in the charm "Moktæms ñörms"

<table>
<thead>
<tr>
<th>No.</th>
<th>Style markers</th>
<th>Number of times of marker use, $N_i$</th>
<th>Radius dimensions, $R_i$</th>
<th>The reduced exponent, $E$</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Epithet</td>
<td>316</td>
<td>6.64</td>
<td>285</td>
</tr>
<tr>
<td>2.</td>
<td>Metaphor</td>
<td>16</td>
<td>0.29</td>
<td>15</td>
</tr>
<tr>
<td>3.</td>
<td>Hyperbole</td>
<td>42</td>
<td>0.88</td>
<td>38</td>
</tr>
<tr>
<td>4.</td>
<td>Simile</td>
<td>14</td>
<td>0.29</td>
<td>13</td>
</tr>
<tr>
<td>5.</td>
<td>Parallelism</td>
<td>230</td>
<td>4.83</td>
<td>208</td>
</tr>
<tr>
<td>6.</td>
<td>Lexical repetition</td>
<td>111</td>
<td>2.23</td>
<td>100</td>
</tr>
<tr>
<td>7.</td>
<td>Enumeration</td>
<td>348</td>
<td>7.31</td>
<td>315</td>
</tr>
<tr>
<td>8.</td>
<td>Antithesis</td>
<td>9</td>
<td>0.19</td>
<td>8</td>
</tr>
<tr>
<td>9.</td>
<td>Asyndeton</td>
<td>386</td>
<td>8.0</td>
<td>349</td>
</tr>
<tr>
<td>10.</td>
<td>Polysyndeton</td>
<td>60</td>
<td>1.26</td>
<td>54</td>
</tr>
<tr>
<td>11.</td>
<td>Lexico-syntactic rep.</td>
<td>1560</td>
<td>32.76</td>
<td>1412</td>
</tr>
<tr>
<td>12.</td>
<td>Alliteration</td>
<td>1252</td>
<td>26.29</td>
<td>1133</td>
</tr>
<tr>
<td>13.</td>
<td>Assonant rhyme</td>
<td>312</td>
<td>6.55</td>
<td>282</td>
</tr>
<tr>
<td>14.</td>
<td>Compositional rhythm</td>
<td>22</td>
<td>0.46</td>
<td>20</td>
</tr>
</tbody>
</table>

Representation of numerical data still lacks a pictorial rendition. For visual representation this table is used to draw a circular sector diagram, in which each stylistic device is indicated by a definite sector with its own number. The length of the radius of each sector is proportionate with the frequency of the means in the text: $R_i = C \times N_i$, where $R_i$ is the length of the radius of each means, $C$ is a scale coefficient. The size of a standard page allows to make the radius only 8 cm. That is why it is recommended to deduce the coefficient $C$ from the following equation: $C = \frac{R_i}{N_i}$, taking the 2nd or 3rd most used marker for a radius. In our case $C = 0.022$. Sectors having an exceeding the page length are convenient to depict conventionally with gaps. Fig. 1 vividly shows the proportion of expressive means and image-bearing expressions (tropes) in the analysed charm.
Fig. 1. Circular sector diagram of the charm "Moktēmē šērmē" (7, Ss. 218-232).
In the analysed charm lexicosyntactic type of repetition has a peak of incidence. Next in order are alliteration, asyndeton, enumeration, epithet, assonant rhyme, parallel construction, lexical repetition. Metaphors, similes, hyperboles are present in minor amounts. Complex text analysis, numerical indices of which are shown in the table, circular sector diagram, indicates, the most important style markers in this very charm are expressive means but not tropes. As is known syntactic expressive means serve to create compositional integrity and completeness of the text. Phonological expressive means help create a better memorizing effect which was very important for retaining esoteric texts from generation to another in cultures without written language.

The same linguistic phenomena can be found in the folklore of neighboring ethnoses - the Tatar, Chuvash, Bashkir. As the Mari have lived with the Asiatic, Turkic nations for hundreds of years there is little doubt these contacts have influenced the spiritual life of the Mari.

REFERENCES