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Cultural Patterns of Behavior of Characters in Turkish and Ukrainian Folk Tales

Türk ve Ukrayna Halk Masallarındaki Karakterlerin Kültürel Profil Modelleri

Nadiya SENCHYLO[1]

Abstract - One of the most important approaches to studying of the modern culture is research of underlying cognitive structures and processes of a human being, stated in folklore. Whereas every culture in the process of its development accumulates a certain number of historical and cultural patterns, of importance is comparative analysis of functioning of a cultural pattern in the context of folkloristics. Folk tales represent a rich informative source for studying of the popular world view, popular philosophy, thinking, consciousness, and consequently there are numerous cultural patterns, comparative analysis of which, using the example of the Ukrainian and Turkish folk tales, will make it possible to understand cultural peculiarities of the two nations better. Against the background of each country, the human behavior patterns acquire their specificity and peculiarities, reflecting the mentality of the specific culture. Behavior patterns, as a persistent configuration of human relations with each other and the environment, show behavior peculiarities and manners, which may indicate specific national features. Similar fairy stories found in the Ukrainian and Turkish folklore require profound textual analysis, enabling to identify common and purely regional and national peculiarities, showing themselves through the patterns. Cultural patterns of behavior of characters in a folk social tale or a tale about animals are not merely logical units of the anecdotal structure of the work, but also elements of the popular consciousness. In the fairy tale genre, cultural patterns simultaneously accumulate and determine the individual and collective experience of the ethnos, showing the models of various elements of culture, characteristic of the Ukrainian and Turkish national communities. Since a fairy tale builds the rules of conduct and ethical guidelines into human mind, distinguishing of patterns in the fairy tale genre makes it possible to identify common/different forms of cultural behavior in various spheres of vital activities of the ethnos.

Keywords - national culture; pattern; fairy tale; behavior patterns; cultural patterns

Özet - Çağdaş kültürün araştırılmasında uygulanan önemli yaklaşımlardan biri, insanın folklorda kaydedilen derin bilişsel yapıları ve süreçlerinin incelenmesidir. Her kültürün gelişim sürecinde belirli sayıda tarihi ve kültürel profil modellerini biriktirdiğinden dolayı kültürel profil modellerinin folklor açısından nasıl çalıştığının incelenmesi büyük önem kazanır. Halk masalları, bu halkın dünyaya bakışı, felsefesi, düşünme tarzı ve bilincinin araştırılması için zengin bir bilgi kaynağıdır, dolayısıyla bu kaynak, Ukrayna ve Türk halk masalları çalışmalarında karşılaştırmalı analiz aracığıyla iki halkın kültürel farklılıklarının daha derin bir şekilde anlaşılmasına imkân sağlayan birçok kültürel profil modellerine sahiptir. Her ülkenin şartlarında insanın davranış kalıpları, belirli kültürün zihniyetini yansıtan kendi özgünlüğünü ve özelliklerini oluşturur. Davranış kalıpları, insanların birbiriyle ve çevre ile ilişkilerinin kalıcı konfigürasyonu olarak, davranışsal özellikleri ve tarzlarını gösterdiği gibi özel ulusal farklılıkları belirleyebilir. Ukrayna ve Türk folklorlarında yer alan ve birbirine benzerlik gösteren masallar, metin seviyesinde derin araştırmaların yapılmasını gerektirir, bu tür araştırmalar kültürel profil modelleri üzerinden belirlenecek ortak özellikleri ve bölgesel veya ulusal farklılıklarının tespit edilmesine imkân sağlar. Sihirli masallarda ve hayvan masallarında karakterlerin kültürel profil modelleri, sadece metnin örgüsünün mantıksal birimleri değil fakat halk bilincinin elemanlarını da oluşturur. Masalın, insanın bilincinde davranış kuralları ve etik kalıplarını tesis etmesi sebebiyle masallarda kültürel profil modellerinin ortaya konulması sayesinde halkın çeşitli yaşam alanlarında kültürel davranışlarının ortak özellikleri/farklılıklarının belirlenmesi sağlanır.

Anahtar Kelimeler - Ulusal kültür; profil modelleri; masal; davranış kalıpları; kültürel profil modelleri

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INTRODUCTION

Folk tales make up an integral part of culture and accordingly a certain structural material for formation of a personality that participates in creation of a society either consciously or subconsciously. Whereas socialization is a two-sided processes that includes, on the one hand, adoption by an individual of social experience through the system of social ties and immersion into a social environment; and on the other hand, the process of active "reproduction" by an individual of the system of social ties as a result of his/her active efforts and active plunging into a social environment, that is precisely why those elements of culture directly influence a person's life, his/her actions, deeds, way of thinking, etc. That is, certain behavior patterns spring up, both on a conscious and subconscious level, which behavior patterns can be assumed to influence the perception of the world and the view of life of a person directly.

Fairy tale, as one of the oldest genres of folklore, holds underlying cognitive structures and processes of a human being. Studies of patterns of behavior of characters in folk tale, which patterns simultaneously accumulate and determine individual and collective experience of both a certain person and the nation as a whole, make it possible to interpret in a comparative aspect the models of various elements of culture, characteristic of the Ukrainian and Turkish national communities. Whereas fairy tale builds the code of behavior and ethical guidelines, separation of patterns in the fairy tale genre shows common or different forms of cultural behavior in various spheres of life of the ethnos.

Contemporary humanitaristics increasingly frequently turns to the concept of pattern as a research subject, therewith not limiting the area of scientific inquiry by one academic field, but covering a wide cultural area, as works of C. Jung, R. Benedict, A. Kroeber, C. Kluckhohn, M. Eliade, E. de Bono, G. Bateson, S. Lurie, A. Gvozdiev, T. Orlova, O. Smolnytska show, where said category received its substantiation from the perspective of philosophy, culturology, religious studies, psychology, ethnopsychology, etc. In these days folkloristics also takes interest in studying of patters as a peculiar

system of information coding. By using the symbolic and associative approach to analysis of fairy tales, researcher Marie-Louise von Franz carried out a deep research on the basis of the material of six fairy tales: Danish, Spanish, Chinese, French, African and one fairy tale from the collection of the Brothers Grimm, reflected in the paper "Prototypical Patterns in Fairy Tales", achieving a unique interpretation of cross-cultural motifs (Франц М.-L.фон, 2007). I. Hryshchenko made and attempt of theoretical justification of pattern in terms of folkloristics, what enabled the researcher to speak of this category as a "basic model of folkloric phenomenon" (Грищенко). Therefore realization of the objective of studies of cultural patterns of behavior of characters as exemplified in Turkish and Ukrainian folk tales through comparative analysis and search for cultural models and forms makes it possible to identify specific peculiarities of a certain culture, what seems to be quite a relevant objective within the scope of human sciences. Used as a material for the research were Ukrainian folk tales of Poltava region (Українські народні казки, 2010) and Dnieper Ukraine (Українські народні казки, 2011) from the 44-volume collection of M. Zinchuk and the texts from the paper "Manisa Masalları Üzerine Bir İnceleme" of Talha Tunç (Tunç, 2008).

PATTERNS IN CULTURE AND FOLK TALE

The concept of "pattern" is an interdisciplinary category and acquires various shades of meaning in scientific literature, which fact is caused by professionalization of its use. For example, culture experts study cultural patterns, linguists and psycholinguists study language patterns, psychologists typically single out behavior patterns, designers deal with visual patterns, etc. The word "pattern" derives from the English *Pattern* – example, template, system, model, invariant. I. Valyshyna emphasized that phenomena of "patterns" of which culture is composed, exist in such spheres of reality as activity (socially standardized actions); ideas (socially standardized thoughts and feelings); artifacts (a characteristic of the surrounding world created by a person) (Валишина, 2016 : 100).

In the "Dictionary of Intercultural Communication Terms" of F. Batsevych the following definition is suggested: cultural pattern is "the integration into one perception, a dominant internal principle, example, model of various elements of culture, characteristic of a certain national linguocultural community. Such unification, integration ensures a common usual form of cultural behavior in various spheres of vital activities of the nation (ethnos). Cultural pattern is an important element of consolidation of cultural experience, perception of new elements and their inclusion to the usual system of cultural coordinates" (Бацевич).

Many scientists, e.g. Louise Damen, A.L. Kroeber and C. Kluckhohn, T. Parson, see culture as an adaptive mechanism of the mankind, in the first place, which mechanism shows itself in learning of lessons and carrying out exchange of patterns or models for life between people. Such schemes and models run through all aspects of social interaction of people every day (*Damen*, 1987 : 367). Thus, patterns determine the level of both individual culture of a particular person and the national culture of the entire nation.

According to the definition of the Dutch social psychologist and anthropologist Geert Hofstede, author of the cultural dimensions theory, culture is a collective mind programming that differs the members of one category of people from another (Hofstede, 1984 : 51), therefore tale as a cultural phenomenon plays a very important role in such process, as it is a depository of information of generations. Patterns have equally as important meaning in the structure of the culture of an individual or a social group, as real practices do: patterns serve for practices as "drafts, plans, images", according to T. Krainikova (Крайнікова, 2014 : 3). Researcher E. Włodarczyk, while structuring patterns, notes that behavior patterns may be divided into customary, moral and legal models (Włodarczyk, 2010). Our objective is to make an attempt to understand the similarity or difference of cultural patterns of behavior of characters using folk tales of Turkey and Ukraine as an example, what will make it possible to understand the national mental codes of the two nations more profoundly. Therefore, basing ourselves on the texts of tales, in this research we understand pattern as a consistent, context-dependent automatic repetition by a character of certain actions or thinking processes, activated and identified in the texts of tales with various plots, but not necessarily identically repeated in the tradition of the Turkish and Ukrainian folklore within the same genre.

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FAIRY TALE GENRE AS A PATTERN

The fairy tale genre is known from the most ancient times of all nations of the world, it was influenced by various ages: from the antiquity to the present days. Literary dictionary defines fairy tale as a genre of folk art, an epic, narrative, oral piece of fiction with a plot. It is characterized by traditional structure and compositional elements, contrasting grouping of characters, absence of extended descriptions of nature and mode of life (Літературознавчий словник-довідник, 2007 : 321). Fairy tales have a traditional form of the beginning, what makes an important feature of the genre. Both in the Ukrainian and Turkish folklore such fairy tale begins with a traditional formula-beginning – a widespread sentence with invariable content, indicative of the fiction nature of further events in the work. Such genre characteristics are indicative of certain stereotypeness, which also is a characteristic feature in the definition of the concept of "pattern".

In his paper "Why Fairy Tales Are Similar", S. Nekliudov emphasizes that the world folklore shows the highest level of repeatedness of its messages, emblematic codes and morphologic organization (Неклюдов, 2004 : 9). V. Propp dealt with detailed structural studies of fairy tale and noted formal regularities of the genre repeated in every particular text of a fairy tale (Пропп, 1969). V. Propp suggested classification of Russian fairy tales by functions of the characters, noting that as contrasted with motifs, their number is limited (31) and invariable in the composition of the genre. Despite the intricacy and multiformity of the motif, it still is the basic element of any narrative, and accordingly is an important structural component of a fairy tale, that first of all is analyzed by separate motifs. Features of characters, equally as their quantity, deeds, things, etc. are considered to be motifs. S. Tompson, one of the authors of the classifier of folklore tales considers motif to be the central element of analysis of the genre. He created a classifier of repeated motifs, where a certain

stereotypeness can also be observed, and thus repeated motifs can be understood as patterns. Thus, the fairy tale genre, with a corresponding set of characteristic features, the plot of which is structured from motifs, also can be seen as a pattern.

PATTERNS OF BEHAVIOR OF CHARACTERS IN TALES ABOUT ANIMALS

Pattern in psychology means a certain set, a sample of behavior reactions or a sequence of stereotype actions, therefore in relation to any sphere where a person (a character in our case) uses samples (and that holds true for almost any spheres), one can speak of patterns (Паттерны поведения в психологии). Since the fairy tale genre is characterized by clear representation of characters as a result of their specific actions and deeds, and not general descriptions, it, in its turn, makes it possible to determine their behavior patterns.

Analysis of Ukrainian and Turkish folk tales makes it possible to single out patterns of behavior of characters showing cultural peculiarities characteristic of the nation, whereas in Ukrainian and Turkish tales such patterns often coincide. Quite exemplary is the image of a fox, behavior patterns of which in fairy tales of both nations are often connected with slyness. In the Turkish tale "Sly Fox" ("Kurnaz Tılki"), a fox first fools a bear, luring it to a vineyard, and than playing dead it takes all fish from a fisherman, and even after the fisherman finds it to take his revenge, it uses its slyness to find a way out of the situation. In other tails with similar titles "Fox" ("Tilki") and "Sly Fox" ("Kurnaz Tilki") the pattern of the character's behavior remains unchanged: even as a positive character, fox uses its slyness to lure a snake to a bag, saving a man from death, or as a negative character, cunningly swindling children out of Black Hen, and playing dead it tries to catch a crow who impedes its sly business. In Ukrainian folk tales about animals the patterns of behavior of a fox are similar to those Turkish. For example, in the tale "Fox Slyness" it plays ill and weak to swindle a wolf out of its prey. In the fairy tale "About Fox Slyness" it plays dead to take fish from a fisherman and not to share food with a wolf it instigates the wolf to catch fish in an ice-hole with its tale.

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Of interest is the analysis of the Turkish and Ukrainian tales "Widow Fox" («Dul Tilki») and "Mr. Cat" ("Pan Kotskyi"), which are the tales with a similar plot, where the cultural peculiarities of the nations in relation to certain family traditions are reflected in the patterns of behavior of the characters. In the Turkish tale "Widow Fox", a fox decides to get rid of the title "widow", which she finds to be unpleasant, and goes to find a husband (pattern "finding a husband"). When she meets a cat it complains to him and he proposes her to be his wife, but the fox doesn't agree at once, she does only after she satisfies herself of the good attitude of the future husband to her (patterns of "acquaintance", "proposal" and "making an agreement on living together"). In the Ukrainian fairy tale "Mr. Cat" ("Pan Kotskyi"), a fox meets an animal she has never seen before in the forest, a cat, she likes him and she herself proposes him to create a family, that is, the pattern of "proposal" belongs to a woman and not a man, as in the Turkish tale. The patterns of "acquaintance" and "proposal" are repeated in the Turkish and Ukrainian tales, but are fulfilled by characters of different sexes, which fact can be indicative of the national cultural peculiarities. Next the pattern of "hospitality" is realized in both tales, which is accompanied with similar cultural actions in the behavior of the characters: inviting animals to come for a visit in order to get acquainted with the fox's husband and animals getting ready for the visit, looking for presents: bear brought a bucketful of honey, hare brought vegetables, wolf brought meat, etc. The pattern of hospitality is actualized in other Turkish and Ukrainian tales about animals ("Fox and Crane", "Fox-Style Hospitality") too.

PATTERNS OF BEHAVIOR OF CHARACTERS IN FAIRY TALES

Patterns of behavior of characters relating to family life traditions can be singled out in Turkish and Ukrainian fairy tales. Each character has a particular behavior pattern, which is repeated over and over again throughout the entire tale and determines the features and destiny of the character. For example, let's consider the Turkish tale "Umman" and Ukrainian tales "Grandpa's and Grandma's Daughter"

and "Horse Head". In all texts there is a pattern of "repeated marriage" of a man, who has a daughter, with a woman, who also has a daughter. The pattern of "evil stepmother" is actualized throughout the entire tale through the opposition in the attitude of the stepmother to her own daughter and to her stepdaughter. The husband's daughter (grandpa's daughter in the Ukrainian tale), being deprived of mother's love, fulfills the pattern of a "hardworking and honest" girl, embodied through the attitude to the world around, while the stepmother's daughter provided with attention and care fulfills the pattern of a "lazy and dishonest" girl, which shows itself in her haughty and careless attitude to the world around. Accordingly, the patterns of behavior of the characters remaining unchanged throughout the entire tale determine the destiny of the character.

CONCLUSION

Comparative analysis of patterns of behavior of characters exemplified by Turkish and Ukrainian folk tales made it possible to single out similar cultural forms of behavior of characters showing mental peculiarities of the nation. In tales about animals the dominating patterns are personal (slyness of the fox) and customary (hospitality, family traditions) behavior patterns, which are imposed on social traditions and are actualized within cultural customs of the nation to which the tale belongs. In fairy tales, considering the fight of the good with the evil, underlying such type of the genre, the dominating patterns are moral patterns of behavior of characters, with similar set of values for the Ukrainian and Turkish culture. Examples of patterns of behavior of characters in folk tales show nothing more or less than determined fixed ways of interaction of characters with the world around them. Their repetitions in Ukrainian and Turkish tales, save for minor cultural differences, serve as ready mental models, ways of behavior in a society, preserved and spread with the texts and capable of functioning in real life. The majority of patterns from the tales are the cultural norms of behavior that are generally accepted (common for all mankind).

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