WESTERN ASIA BORDER FOLKLORE STYLE

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Asiatic influence on culture of many nations extends bey-
ond Asia geographic borders. The Mari(Cheremis), living befo-
re the Urals, have experienced a strong Asiatic, mainly Tur-
kic, impact on their material culture, language, folklore.
The aim of this paper is to show stylistic features of Ma-
ri 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 li-
nguistic choice of the expressive means, stylistic devices,de-
termined by the situation and aim of the utterance (6, p.11).

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 langua-
ges 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 be-
cause 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, per-
sonification, simple and sustained similes, hyperbole, diffe-
rent types of alliteration, compositional rhythm, balance and
partial parallel construction, anadiplosis, enumeration, gra-
dation, antithesis, polysyndeton, asyndeton, different types
of lexico-syntactic repetition (4, pp.62-63).

Text offered for analysis -   ⁿMoktəmə šörmə²ⁿ '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: $E = \frac{N_i}{N_s}$, where N_s 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:- *čınčә urlәк komtә ðen üðen, čınčә tәrma ðen tәrmalen, čınčә sorla ðen türeðan, čınčә kәlta oram әšten, čınčә kopnam әšten, čınčә oraβaš opten, čınčә paššәк ten pәzәrәкten, čınčә βüraŋ ten piðәn pәzәrәкten nәŋкajen, čınčә kaβan jolәm šofalten, čınčә šafәm šaren, čınčә kaβanәm iк minutәštә iк safatәštә кunam opten kasarten кeteš, tunam ižә tuðәm loкten кetšš. Tfu, tfu, tfu!(7,p.220)*

'When the sorcerer is able to sow seeds from a glittering bast 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 stook,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 parametres of style
in the charm   "Moktâmâ šörmâ"

No	Style markers	Number of times of marker use N_i	Radius dimensions, R_i	The reduced exponent, E
1.	Epither	316	6,64	285
2.	Metaphor	16	0,29	15
3.	Hyperbole	42	0,88	38
4.	Simile	14	0,29	13
5.	Parallelism	230	4,83	208
6.	Lexical repetition	111	2,23	100
7.	Enumeration	348	7,31	315
8.	Antithesis	9	0,19	8
9.	Asyndeton	386	8,0	349
10.	Polysyndeton	60	1,26	54
11.	Lexico-syntactic repet.	1560	32,76	1412
12.	Alliteration	1252	26,29	1133
13.	Assonant rhyme	312	6,55	282
14.	Compositional rhythm	22	0,46	20

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 proportinate with the
frequency of the means in the text: R_i = C x N_i, where R_i is
the length of the radiusof each means, C is a scale coeffici-
ent. The size of a standard page allows to make the radius on-
ly 8 cm.That is why it is recommended to deduce the coeffici-
ent 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. Sec-
tors having an exceeding the page length are convenient to de-
pict conventionally with gaps. Fig. 1 vividly shows the propor-
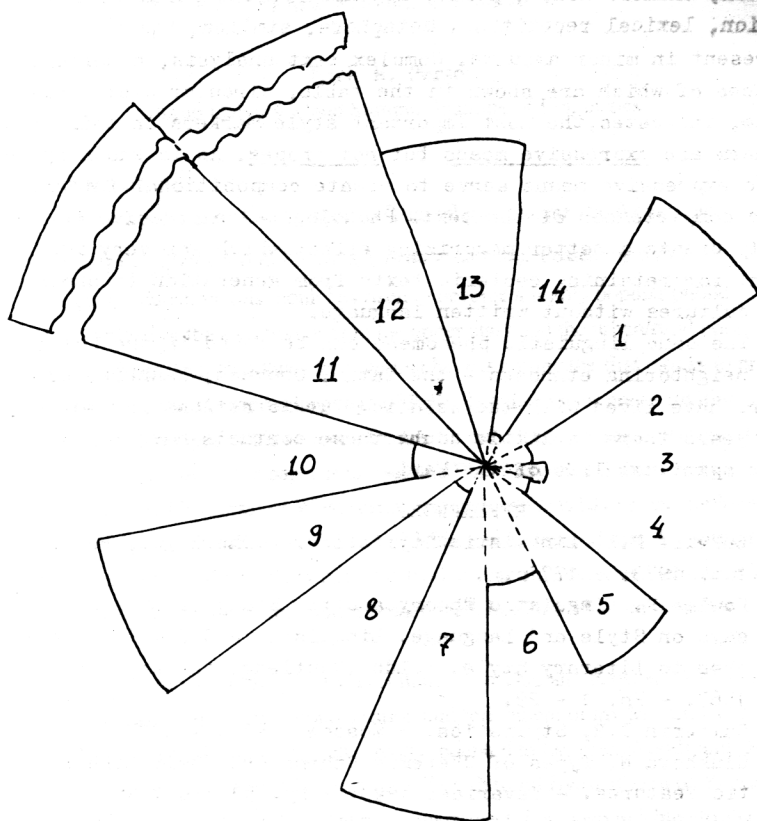tion of expressive means and image-bearing expressions(tropes)
in the analysed charm.

Fig. 1. Circular sector diagram of the charm
"Moktəmə šörmə "(7, Ss. 218-232).

In the analysed charm lexico-syntactic 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.

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