

The Pragmatics of Folklore Discourse: Time, Space and Gender Archetypes in Cross-Cultural Perspective

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ABSTRACT

This article explores the pragmatics of folklore discourse from a cross-cultural perspective, focusing on the categories of time, space, and gender archetypes as fundamental organizing principles of traditional narrative systems.

*The **background** is based on linguofolkloristic analysis and examines how folklore texts construct and transmit culturally embedded models of reality through symbolic representations of temporal and spatial relations, as well as gendered behavioral patterns.*

*The **research methods** demonstrate that folklore discourse is characterized by a specific perception of time, where narrative events are presented in a dynamic present, merging past, present, and future into a unified conceptual framework. Spatial representation in folklore is closely tied to nature and mythological worldviews, functioning not only as a setting for action but also as a semiotic marker of cultural meaning. Gender archetypes, in turn, reveal culturally conditioned patterns of masculinity and femininity, which are encoded through stable narrative roles such as the warrior, the victim, the mother, or the active female figure.*

*The **results** of comparative analysis of English and Uzbek folklore materials show both universal and culture-specific features in the representation of these categories. While time-space organization and archetypal structures demonstrate cross-cultural universality, their semantic realization varies depending on historical, social, and cultural contexts.*

The study concludes that folklore discourse should be viewed as a complex semiotic-pragmatic system in which time, space, and gender archetypes interact to construct cultural identity and transmit collective values across generations.

Keywords: Linguofolkloristics, epic genre, time and space, folkloric discourse, archetypes.

INTRODUCTION

History and daily life events take up various areas as a result of the individualization of time that occurs as humankind develops its beliefs about the world. Only at specific periods (war, royal marriage, crime), but still separately, did historical plots and personal life plots (love, marriage) connect (life of a historical person as a person). When the journey begins, the hero is already experiencing some sort of hardship. The folklore text is connected to the future to preserve its continuity because the characters' time period is primarily conveyed in the present tense and the text does not end until the end [5: 3].

When the author's condensed exposition of events has the effect of accelerating the passage of plot time, when he pauses his direction to examine space, and when the composer's time overlaps with plot time, boundaries between dramatic episodes may become apparent.

The linguofolkloristic vision of the world, which has its roots in the collective consciousness of the folklore community, organizes and categorizes information and concepts about time and space, reflecting a portion of the ethnos' world in a distinctive folkloristic reality. Our opinion is that it is required to enumerate all the linguistic data pertaining to these categories in the form of a summary of the primary "time" concepts in order to comprehend the structure and completeness of simple spatial and temporal representations effectively.

The heroic epic's time is surrounded by all succeeding times, including the finished and closed times of national traditions and the times of memory. The gap between the world as it is shown and the audience's reality is enormous. The epic world's value-

time category is the ultimate past. It incorporates concepts like ideal, fairness, perfection, and harmony (myths about paradise, ancient legends). Actually, historical inversion is nothing more than the portrayal of future events in the past. It is important to express the ideal in the golden period, but far away, in the sea, under the earth, in the sky, and in the supernatural space, in the eschatological space-time, in order to give the concept of the ideal in the folkloric discourse a reality.

The denotative theory of conceptualization and construction of a linguistic image of the world established at the Severodvinsk Linguistic School by T. V. Simashko, T. S. Nifanova, S. A. Tsapenko, and others included the notion of cumulative field.

Readers find the concept of presenting the findings of a study of folklore material in the form of cumulative fields to be highly appealing, and folklore serves a similar function to language in terms of acquiring information. The same linguistic units that have processed folklore awareness also accumulate in themselves the common experience of the language's and culture's speakers as well as bits of mythological and religious thought.

Regardless of their functional or genetic properties, units that are significantly connected to the basic field under study are included in cumulative field or time compounds. The linguistic image of the world that has been recreated is characterized by its integrity thanks to these units; the consistency of semantic connections between the components of cumulative events ensures this uniformity and demonstrates the possibility of bridging the boundaries of the field and other fields. Space and temporal concepts develop progressively and practically.

The vast history of theorizing about time and space within the context of many worldviews (mythological, theological, folkloric, scientific, and artistic) demonstrates how deeply and chronologically the human mind has internalized bits and pieces of this reality. Additionally, we can discuss the continuation of semantic relations even in the cumulative fields of "time" due to the semantic inclusivity and breadth of the notions of "time" and "space," as well as the concept of space-time syncretism.

Folk art genres such ballads, calendar, ritual, and work songs, spells, prayers, epics, and fairy tales are seen from a whole

different perspective. They do not intersect with tiny folklore genres and do not establish a structural-semantic unity with them. Units with spatial and temporal meaning are woven into the narrative of the unfolding events in these texts, and they can act as a clear indicator of the time and location of the action. These units, along with the circumstances in which they are found, therefore, extend outside the primary fund and can be regarded as one of the peripheral [2: 29].

The names of the appropriate denotative classes are used to establish the units of analysis, which also include text fragments and poetic settings in addition to lexemes, phraseological units, and minor non-lyrical forms. They can be thought of as semantic units that are represented by the accumulation of several temporal and spatial conceptual attributes.

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As a result, among the primary selection criteria, the consistency of the picture, the time, and the spatial characteristics of the existence of the folklore community stand out. The size of the included section of the text should be established in line with the study goals of English folklore.

Space is extremely clearly portrayed in folklore by nature and the hero's surroundings. Numerous euphemisms are included, including but not limited to: huge field, mountains, greenery, blue sea, full moon, flowers, and grass. They hold a central position in the genres that convey the rules and norms of behavior, such as myths, narratives, work songs, and proverbs that have profound meaning and preserve the history of the tribe. These epithets are not stable for nothing; they are firmly connected with the words they represent, as if set in stone. The categories of space and time give folklore writings their solidity.

The foundation of a child's literary education is provided by folkloric texts, which are frequently read and most important during the first years of a person's life. Additionally, it is now widely accepted that folklore texts convey non-reflexive human behavior and certain cultural stereotypes that must be followed.

MATERIALS AND METHODS

The axiom states that fairy tales are mirrored in numerous analyses of their themes and storyline, and that folklore text, first and foremost, facilitate their interpretation through their formal qualities, and secondly, provide a striking illustration of variety. Thirdly, folklore texts display a set of instructions that influence a person's future worldview and behavior patterns. These instructions are common to nearly every representative of a specific culture, and they give the appearance of familiarity and grasp of these storylines [4: 88 -89].

E. Bern, who highlights that in fairy tales the kid knows the values, conventions, and life roles that will later decide his life path, emphasizes the importance of folklore texts in the development of personality [1: 142-145].

Beginning between the ages of 5 and 7, the kid starts to hunt for a fairy tale with a narrative and characters that appeal to them, creating the “skeleton” of a particular life scenario that has the following components:

1. A villain who always provides a child with a bad example;
2. A hero that a child desires to be like;
3. Plot, which serves as a timeline of events that lets you jump between different characters;
4. A set of moral guidelines that determine whether to feel furious, unhappy, guilty, or triumphant;
5. A list of the personalities who inspired the adventure [10: 47].

A preschooler has character identification processes that enable him to perform as well as assume the role and point of view of the hero, appraise the scenario, and see it from his perspective. As a result, folklore texts are one of the key elements in the process of identifying children and act as a foundation for the development of subjectivity in children [6: 2].

The stereotypes and schematic nature of folklore texts' characters make it clear just how “masculinity and femininity” differ from one another. It is natural to suppose that folklore

writings communicate gender stereotypes in an encoded, coded form, which constitute the basis of the process of establishing distinctions between the sexes. Folklore texts represent gender norms and standards acceptable in a particular culture. According to M. Kimmel, pictures from folklore stories play a significant role in a child's personal thoughts regarding the representation of various sexes [3]. Gender stereotypes are thus based on the archetypes of masculinity and femininity embodied in folkloric literature [8].

The term “archetype” (derived from the Greek “archetypes” or “prototype”) refers to the expression of any overarching and fundamental ideas or pictures that have a universal artistic quality.

Since an archetype is primarily artistic (ranging from ancient rituals and myths to the most recent works of art), it is a human that manifests itself in daily mental activity (dreams and fantasy). An archetype is essentially not an image (or motif) itself, but its scheme, which has the quality of universality: past and present, universal and particular, past or possible [7: 60].

In ritual songs, complaints about marriage, injustice, and terrible fate are comparable to expressions of grief for the deceased [9]. This is related to the fate of women, of course. Songs that depict the brutality that caused separation include:

*Мен бу ерга келмас эрдим,
Ёр келтирди мени.
Ўтга туисам куймас эрдим,
Ёр куйдирди мени.*

*Ўзапоянинг ўтини,
Бўрқсиб чиқар тутуни.
Ҳеч бандага солмасин,
Кундошликнинг ўтини.*

(male discourse)

*Том айланиб сув тутдим,
Ёр келар деб қўз тутдим.
Кундошликнинг дастидан,
Коса-коса қон ютдим.*

(male discourse)

And the women at the cradle sing the next song. It appears as though the mother is wishing through this for her child to experience the happiness she was unable to.

*Қизил гул гунча-ю гунча,
Юракда дарду ғам анча.
Келиб ёнимга ўлтиргин,
Менинг баҳрим очилгунча* (male discourse).

The task of a lyrical heroine is great and carefree. At the same time, the importance of details of life and nature is great.

*Дарду алам келибдир,
Менинг бечора бошимга.
Сойда ўрдак сузадир
Кўздан оққан ёшимга* (male discourse).

The hyperbole *кўздан оққан ёшга ўрдаклар сузади* gives the song a special spirit. It is suitable for that life, that speaker, and the listeners. Its content is connected with work and social lifestyle.

*Сен қачон келдинг эшикка,
Мен билиб оҳ урмадим,
Чиққали хилват тополмай,
Ўлтириб қон йиғладим.*

*Боришингни богда кўрдим,
Келишингни кўчада.
Арзи ҳол айтай десам,
Учрамадинг тор кўчада* (male discourse).

The lyrical heroine of this poem succinctly and effectively conveys the feelings of a waiting lover who is not under her husband's care and who is unable to freely communicate with and see her beloved. It is acceptable to say that the archetype of the humiliated woman is representative of women's folkloric discourse in general.

It should be observed that both genders' folklore discourse includes references to the political (critical) environment.

*Самарқанддан чиққан от ем талаишур,
Ёрим сизга алвон қўйлак яраишур,
Алвон қўйлак енги тор, ечилмайди,
Подшо золим, орзулар ушалмайди.*

Male archetypes identified in folklore texts include:

The archetypes of "Son-child/warrior/patriot-military/descendant" are active in the folklore texts of various narrators:

Paul Jones

It's of an American frigate the "Richard" by name
Mounted forty-four guns, and from New York she came.
A-cruising down the channel of Old England's fame
With a noble commander, Paul Jones was his name.

We had not cruised long before two sails we espies
A large forty-four and a twenty likewise,
Some fifty bright shipping, well loaded with store,
And the convoy stood in for the old Yorkshire shore
(female discourse).

Admiral Benbow

Come all you seamen bold
and draw near, and draw near,
Come all you seamen bold and draw near.
It's of an admiral's fame,
O brave Benbow was his name,
How he fought all on the main,
you shall hear, you shall hear.

Brave Benbow he set sail
For to fight, for to fight
Brave Benbow he set sail for to fight.
Brave Benbow he set sail
with a fine and pleasant gale
But his captains they turn'd tail in a fright, in a fright
(female discourse).

It should be noted that in the English linguofolk culture, the geography of the territory can be immediately understood in the discourse of both genders. Because Great Britain's water resources consist of about a dozen rivers and lakes, service in the navy is considered honorable.

*Алла, болам, алла-ё,
Кўрар кўзим, алла.
Йигиларинг бор бўлсин,
Шу ўғлим шунқор бўлсин.
Яхши-ёмон кунларда
Билгинг номус-ор бўлсин.
Алла, болам, алла-ё, алла!*

*Кечалари мижжа қоқмай чиқаман, алла-ё, алла,
Кўкрак сутим билан сени боқаман, алла-ё, алла.
Катта бўлиб зўр паҳлавон бўларсан, алла-ё, алла,
Сен тўфайли ишқимга ўт ёқарман, алла-ё, алла.*

The folkloric discourse of the archetype “boy - patriot, soldier” was found in the repertoire of male narrators.

*Майда-майда мойбосар,
От ўрнини той босар,
Отадан ўғил қолса,
Ўлмаса ўрнини босар* (female discourse).

In the Uzbek language culture, the primary driver of family continuity is regarded as the archetypal “A child is offspring, mother's happiness/a childless house is a cemetery.” This idea has strong roots in the patriarchal realm of Eastern culture, which also gives rise to the national-cultural cliché that a woman is only truly happy in the home as long as there is a child.

*Ота айтадики:
“Белгинамнинг қуввати”.
Онаси айтадики:
“Ўйгинамнинг сараси”.
Акаси айтадики:
“Тилла пичогим дастаси”,*

Тоғаси айтадики:
 “Адрас тўнимнинг киссаси”,
 Опаси айтадики:
 “Юраккинамнинг қуввати”,
 Аммаси айтадики:
 “Юраккинамнинг қуввати”,
 Аммаси айтадики:
 “Эшиккинамнинг тамбаси”,
 Холаси айтадики:
 “Рўмолгинамнинг нусхаси”,
 Амакиси айтадики:
 “Жигаримнинг боласи”.

From the above paragraph, it is possible to enjoy the Uzbek traditions and customs of cradling a child in Uzbek folklore culture and cradling instruments.

Эркалайман мен ҳар маҳал,
 Аллалайман саҳар вақти.
 Биринг қандим, биринг асал.
 Она бахти- бола бахти, алла, алла-ё, алла.

Алла, алла, алла жон,
 Алла жоним, меҳрибон.
 Ҳозир ишга қарай-о, алла,
 Ишларни тамом қилай-о, алла,
 Кейин қиламиз-о, ялла.
 Алла-ё, алла.
 Алла, алла, алла жон,
 Алла жоним, меҳрибоним.
 Сабр қил, жоним қурбон,
 Тугайди ишим шу он.

Фарзандлик уйга ёғар раҳмат, алла,
 Фарзандсизлар чекар заҳмат, алла.
 Фарзандликнинг уйин кўрсанг- гулистон, алла,
 Бефарзанднинг уйин кўрсанг- чўлистон, алла.

From the perspective of male narrators, women were historically offered many opportunities, as evidenced by the archetypes of the “dearest/studying girl” in Eastern folklore and the

“active/Amazon girl” in Western culture. By evoking the feminine folklore linguistic culture, the “wife/girls-victim” stereotype contradicts both of the aforementioned male archetypes.

*Алла қилсин, овунчоғим, алла,
Алла қилсин, севинч чоғим, алла.
Кўзмунчоғим, алла.
Алла деб тебратай ойимчани,
Алла деб ухлатай бегимчани.
Ухласа- уйқум, алла.
Кўзгинам нури, юрагим қони,
Вужудим қуввати, танам дармони,
Ўтирсам- ўрним, алла.
Қулогим, бурним, алла,
Алласи келсин, ухласин, алла.
Жонгинам шунга михлансин, алла,
Барра тойим, алла.
Юлдуз, ойим, алла.*

*Оғам мени ўқитса,
Сочларимни тўқитса.
Атлас қўйлак кийгизиб,
Онам юзимдан ўпса.*

From the above rhyme, it is possible to witness courtship traditions that regulate gender relations typical of Uzbek culture. The archetype of the "activist/amazon girl" is typical of patriarchal folk culture.

Captain Wedderburn's Courtship

Then said the pretty lady,
I pray tell me your name.
My name is Captain Wedderburn,
A soldier of the king.
Though your father and all his men were here,
I would take you from them all,
I would take you to my own bed
And lay you next the wall.

*Босма тиккан ботир қиз,
Жамалай тиккан чевар қиз.
Санама тиккан сардор қиз,
Илма тиккан илгор қиз.*

*Тегирмоннинг тахтаси тарашидир,
Бек укамга ола тўнлар ярашидир.
Ола тўннинг чалмаси сариқ бўлур,
Хар йигитнинг номуси, ори бўлур.*

The archetype of “wife/girl-victim” is characteristic of the repertoire of female narrators of the English and Uzbek folklore texts. It can be concluded that female narrators are more inclined to exaggerate the weak and marginalized women as heroes.

Lucy Wan

Fair Lucy she sits at her father's door,
A-weeping and making moan,
And by there came her brother dear:
'What ails thee, Lucy Wan?'

'I ail, and I ail, dear brother,' she said,
'I'll tell you the reason why;
There is a child between my two sides,
Between you, dear Billy, and I.'

And he has drawn his good broad sword,
That hung down by his knee,
And he has cutted off Lucy Wan's head.
And her fair body in three.

'Oh, I have cutted off my greyhound's head,
And I pray you pardon me.'
'Oh, this is not the blood of our greyhound,
But the blood of our Lucy.'

(male discourse)

*Булбул сахар сайрайди,
Модасидан айрилиб.
Қиз болалар йиғлайди,
Суйганидан айрилиб*

(female discourse).

*Қизил гул ұймоқ-ұймоқ,
Ким экан ёрга тўймоқ.
Қайси номардонинг иши,
Қиз олиб жувон қўймоқ.*

RESULTS AND DISCUSSION

The cultural, symbolic, and social aspects of gender, in contrast to the biological aspect, contain implicit attitudes and value orientations that are formed in such a way that what is defined as “male” or associated with it is regarded as significant, dominant, and positive, and what is defined as “feminine” – secondary, subordinate, and negative. This may be seen in the way that existing cultural symbolism associates “female” or “male” with a variety of phenomena and notions that have nothing to do with gender, such as divine and earthly, natural and cultural, sensual, rational, and much more.

A hierarchy and subordination are created as a result. A “sexual” (or rather, gender) coloring to many notions and phenomena already within these non-sexual conceptual pairs. The study of culture and society as a whole has started to employ gender as an analytical tool. White and black, light and darkness, feminine and masculine, were obvious basic ontological criteria used earlier when constructing a system of cultural and philosophical knowledge. However, with the construction of the category of gender, they started to talk about masculine and feminine as a “beginning” that sets clarity for the entire system of knowledge. Additionally, the masculine and feminine ontological principles change their own, original natural and biological meaning because they are, in a sense, integrated into the system of other fundamental categories. Gender has evolved into a cultural metaphor for the interaction between nature and spirit.

CONCLUSION

The analysis of the pragmatics of folklore discourse in a cross-cultural perspective demonstrates that the categories of time, space, and gender archetypes function as fundamental

mechanisms in the organization and interpretation of traditional narratives. These categories not only structure the narrative framework but also reflect deep cultural models of world perception embedded in the collective consciousness of different societies.

The study shows that temporal and spatial markers in folklore perform not only an aesthetic function but also a pragmatic one, as they establish interpretative boundaries for events and characters' actions. Gender archetypes, in turn, reveal stable yet variable behavioral models that differ across cultural contexts while still maintaining universal symbolic foundations.

Thus, folklore discourse should be understood as a complex semiotic-pragmatic system in which universal archetypal structures interact with culturally specific meanings. A cross-cultural approach makes it possible to identify both shared patterns and unique features of different traditions, thereby contributing to a deeper understanding of folklore and its role in shaping cultural identity.

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