



# PARATEXTUAL ANALYSIS OF FOLKLORE DISCOURSE

**Abduvahabova Mahina Azatovna**

*Doctor of Philosophy on Philological Sciences, Associate Professor and Probationer  
Demanding Post-Doctorate Degree at the National university of Tashkent*

Article DOI: <https://doi.org/10.36713/epra12765>

DOI No: 10.36713/epra12765

## ABSTRACT

*This paradigm of analysis highlighted in this manuscript stresses the contextual significance of paratexts in addition to covering the text's linguistic and visual breadth. Graphic elements are various parts of written discourse that complement the original text's structure without altering its content. Although they do not completely describe the text's content, paratext elements provide readers a general indication of what they can expect to find and what is being told in the text. The prefix "para" in the word "paratext" implies "associated with, next to," and generally indicates "around the text" from an etymology perspective.*

**KEY WORDS:** *folklore discourse, semiotic means, paratextual analysis, narrator, illustrations, aesthetic effect.*

In order to describe the semiotic devices found in the text, Pierre Ledin presented a rather helpful approach integrating multimodal paratext and format analysis of Swedish journals. Paratexts also help readers find information more easily, saving them time and allowing them to concentrate on particular aspects. Paratexts are additional referencing, organizational, and explanatory notes that are included in written texts. There are various kinds of paratexts, including:

- titles, dedications, summaries, epigraphs, and other linguistic paratext elements.

- paratexts also include prefaces, quotations, and notes on the involvement of outside parties in the development of works by those close to the author.

The element of dedication, which comes after the title, enables the author to acknowledge the people or organizations that contributed to the creation of the work. A short sentence indicating the text's meaning, an epigraph first appeared as a paratext communicative micro-element in the 16th century and was used before any written dialogue. It might also be a reference to the storyteller or a well-known author.

Preamble is an input-only paratext element. Its primary goal is to influence the reader and engage them in the written discourse before they ever see it.

- The table of contents enables the reader to view the discourse's many parts and sub-parts separately. Depending on the author's preferences, it may come after the introduction or at the end of the text.

Ledin categorizes paratexts according to their intrinsic components, including generality, scope, and function. An individualizing paratext refers to a particular text, whereas a

typifying paratext names stable texts, such as sectioned texts, in terms of generality (such as title). A paratext can be more or less global to other paratexts in terms of scope.

A paratext can be more or less global to other paratexts in terms of scope, which means it can perform a variety of hierarchically diverse tasks. Every paratext is meant to have a separate purpose, such as explaining the topic of the text. Taxonomic discourse analysis covers both physical and semiotic content and is closely tied to format. A specific model of format analysis is offered as part of the multimedia analysis of paratext in Pierre Ledin's [3: 65] model of format analysis, which is particularly helpful. A benefit of the approach is that it stresses the contextual significance of texts, in addition to covering the linguistic and visual range of texts. A typifying paratext refers to a set group of texts (such as a section), but an individualizing paratext names a single text (eg, a title).

Each paratext may serve one of three purposes: It is used when the text's presence and position are indicated, as well as when the text's subject or title is indicated (link).

Contrarily, most readers begin reading written discourse at the beginning of the document [1: 24]. To some part, the background of the images is what draws readers to the discussion.

We can examine conversation along four dimensions if we add additional linguistic and multimodal elements to Ledin's conceptions of scope and functioning. A distinct semantic border, categorization rules, and visual symbols are represented by each paratext. The idea of an illustration as a visual addition to the text first came into being a very long time ago. Even in ancient Egypt, scribes embellished papyri



with extra images for the text's readability in addition to the hymns and incantations they contained. European books also had manuscripts that were typical of several illustration eras. Several groups of paintings showing hunting themes, military scenes, and daily life in Eastern nations including China, Japan, and Persia have been found in manuscripts from antiquity through the Middle Ages. It was written in black letters, as was customary during the European printing era in the 15th century, and beginning in the Middle Ages, drawings underwent a quick period of development. A key tool for enhancing the reader's comprehension of the material is illustration. The illustrations created by the masters in antiquity, which astounded everyone, embellished the writings of poets, narrators, authors, storytellers, and story writers.

The frontispiece is one of the primary forms of photographs. On the left page, the book's title page is arranged in a spread format. reflects the argument's major point or, in a sense, serves as the author's image. It appears at the start of a book or chapter. In this section of the work, the scene is often described.

2. Substation. It is utilized to highlight the key plot points by being spread across two pages of the text.

3. Polosnaya, it is used to highlight the key plot points by being placed on the spread (two pages) of the book.

4. Conclusion. It logically brings the book's many sections, chapters;

5. The first letter. The text's first letter is shown on the page in a vibrant pattern.

For younger children to analyze reality, images are more trustworthy and crisper than words. If the word is expressed with an image, the youngster may verify the truth in the illustration with his or her own eyes, making it more trustworthy.

Almost the first thing a youngster learns about visual arts is that children's books with vibrant illustrations can do more than just amuse and educate the younger generation; they can also carry a heavy aesthetic load. Children's literature essentially carries out a child's spiritual and creative upbringing, laying the groundwork for a future mature person. It should be highlighted that vivid images can serve a variety of functions, including entertainment, education of the younger generation, and aesthetic load. A child's spiritual and creative upbringing and the future basis of a mature person are both started through children's literature.

Folklore writings are a condensed representation of our complicated humanity; they reveal the truths of our innermost desires and anxieties; they give characters to our greatest and worst emotions; they liberate us from the uncertainties of the future; and they have the capacity to move us to action and inspire change. The charm, emotions, and narrative strength of the story are all enhanced by the individual interpretation of each artist. Because there are so many artists that translate folktales, there are frequently many different visual versions of the same story: the most bizarre, depressing, and literally the most colorful, exaggerated, or full of abstraction. For instance, the tragic fatalism contrasts sharply with the romantic pictorial portrayal of Disney fairy tales. It is hard to envision children's books without illustrations; they aid in

comprehension, foster imagination, and uphold aesthetic standards [2].

It is thought that the children's ages reflect the pictures. The exhibition of pictures for developmental phases is necessary [5]. This study suggests that illustrations for fairy tales should work as a teacher by illuminating the personalities and motivations of the characters.

The meaning that text in books conveys is clarified by images. It is also how the story is connected to the subject. With the use of this label, one can acquire ready knowledge and move forward in a way that expresses emotions. As a respite from reading the words, visuals might be sent to children while they are reading [Robinson, Wildersmith, 2016].

Nonetheless, studies suggest that pictures make it easier to comprehend a people's culture. The plot of folklore literature can allow for a lot; characters can assume the most bizarre positions, and even inanimate objects and animals can speak and behave as people who pull off various pranks. But, all of these hypothetical scenarios are merely required in order to highlight the true, distinctive characteristics of items. The education of national dignity and the traditions of reverence and respect for seniors are strengthened in the family, among the elders. Moreover, climate has an impact on cultural legacy and is expressed in written discourse illustration. Poor grade drawings were regarded as laconism in the use of expressive tools. Adults cannot understand these illustrations, yet toddlers can. Traditional patterns and vibrant frames are additional characteristics of illustrations for Central Asian folklore books. The main character is represented in the plot of extraordinary adventures, encounters with wild creatures, beautiful meadows, khan's palaces, and strange woodlands that astound with their luxury in his illustrations. Poor grade drawings were regarded as laconism in the use of expressive tools. Adults cannot understand these illustrations, yet toddlers can. Traditional patterns and vibrant frames are additional characteristics of illustrations for Central Asian folklore books.

As soon as the first children's book was released, the issue of how book illustrations affect children came into focus. When reading a children's book, parents should always pay attention to the text's specifics as well as any accompanying illustrations. The illustrations in the book can actually have a lasting impact on the child's memory and psychology because children frequently recall the visuals for the rest of their lives.

A modern illustrator uses all available means of artistic expression to produce a distinctive kind of visual art that affects adult and child viewers, molds the emotional perception of the world, fosters aesthetic sensitivity, and aids in the development of the artistic text.

The image must adhere to the aesthetic concept, meaning it must be a whole piece of art. The illustration should make sure that the analysis is feasible, which means that it should actually provide the reader a chance to consider the characters' emotions, experiences, conflicts, and points of view in relation to the scenario.

The illustration should be created for a scene or circumstance that stirs up strong feelings; when selecting an example, the reader should consider this.



The method of comparing images based on the episode aims to capture students' attention and aids in the growth of their creativity as well as the formation of the following skills:

- An analysis of the episode structure and character images;
- An understanding of the author's use of metaphorical and emotive language;
- A look at how the author conveys the characters' attitudes.

There is no established definition of the "artist-author" connection. Nonetheless, the cognitive, educational, supplemental, and content considerations should come first when establishing the role of the illustration.

There is no established definition of the "artist-author" connection. Nonetheless, the cognitive, educational, supplemental, and content considerations should come first when establishing the role of the illustration.

Helen Beatrix Potter, a well-known children's author, was the first British illustrator. Several well-known British illustrators can be mentioned as examples, including Angela Barrett, Peta Coyne, Kinuko Craft, Karria Hendrickson, Trina Hyman, Lauren Mills, Kiki Smith, Sarah Moon, Shelly Silver, Diane Stanley, Leonora Carrington, and Sulamit Wolfing.

Among the male illustrators of the day, Arthur Rackham and William Heath Robinson were well-known. The majority of women's portraits are painted in colored paints, therefore it is evident that they are in some ways more innocent and cheerful than men's. Also, the majority of the characters chosen for them are female, making it easy to discern between the images created by male and female illustrators in this regard based on the gender criterion. Younger readers may not be allowed to view masculine illustrators' storylines owing to veorism.

Even certain texts in folklore discourses have not been modified for younger readers, as many of them are truly intended for adults. In "Little Red Riding Hood" girls cover their hair with hats and caps, and in many cultures, girls who have reached a specific stage of puberty are expected to cover their curly hair with a hood to keep prying eyes away. This is due to the widespread belief that women's hair can effectively attract members of the opposite sex.

Red is a color associated with vitality and blood. In Charles Perot's original version of this fairy tale, which was written in the 17th century, decent women and girls were forbidden from donning red hats because of the negative connotations associated with the color red, because this color was considered a symbol of sin.

The historical significance of the fairy tale "Rapunzel" can be attributed to the fact that Rapunzel, the primary heroine, was actually an undersized girl who became pregnant by a stranger and had her hair chopped off as a punishment.

The Brothers Grimm did chronicle the fairy tale "White Snow," but it was based on actual occurrences. Margarita von Faldeck was a count's daughter who was born in 1533; her father passed away when she was just 4 years old. When she is 16 years old, she transforms into a stunning maid of honor and meets Philip II of Spain in the palace. Charles V, Philip's father, thought Maria I Tudor, who was somewhat older, would be a good wife for his son King Charles V was responsible for these events, which led to Margarita's untimely

death at the age of 24 in 1554 after eating an apple that had been dipped in arsenic. This story entered English folklore thanks to the English Tudors [6].

The story of Sleeping Beauty is etymologically derived from Italian stories in which a monarch comes across a sleeping girl in a forest, touches her, and the girl gives birth to twins in a clock.

In the fairy tale "Pocahontas," an English colony captures an 11-year-old girl and forces Pocahontas, the daughter of an Indian tribe chief, to wed John Rolfe at a very young age. At the age of 21, he was tortured to death [7].

The 18th century is when the fairy tale "The beauty and the beast" first appeared. Life was quite harsh during the French Revolution, and the average death age was 36.

From early 1997 to early 2001, the British BBC channel aired 365 episodes of "Teletubbies", a fascinating and illogical folkloric discourse. Children's education was not impacted by this series. The TV channel's management permitted the usage of narcotics by the staff during the teletubby operation. The major controversy surrounding this series in its early seasons was thought to be due to its promotion of homosexuality.

The Teletubby prototypes may have also been drawn from the youngsters who were being treated in Bulgaria's Lalaland Children's Psychiatric Hospital, according to a well-founded rumor. Children were maltreated, tortured, and even starved in the hospital. Leo Lyam was a patient with a disfigured face who appeared to smile constantly. Leo was held in isolation from other kids for five years, which rendered him fully comatose and caused his complexion to grow yellow from lack of sun exposure. After being abused and having his leg smashed because of his abnormality, he kept smiling. As a result, Lya-Lya, a Telepuzik prototype, was chosen.

Tom Hoste, a seven-year-old patient who was nearly mute and used noises to communicate, served as the second prototype. Because of his peculiar behavior and frequent head bumps into walls, he stood out and was frequently restrained by the staff in the yard. His limbs were frozen during the chilly days, and his skin turned blue and inky. As a result, Tinky-Winky Teletubby, a character, arose.

Subsequently, Don To, a six-year-old boy, was selected as the Dipsy Teletubby prototype. He wasn't trained to talk, so he was completely incapable of speaking. He was frail and had trouble moving because he was constantly ill and famished.

The final character is Polly, a three-year-old child with a disfigured face, who was given to this hospital by her parents with the intention that they would never see her again. He was unintentionally dropped into the flaming fireplace one day as he dozed off among the logs in front of it. The last Teletubby was picked because his skin went entirely crimson as a result [8].

The content analysis methodology is composed of a nominal (what is represented) and dynamic (effective activity inside the image) approach. The pictures discussed here are more descriptive than abstract, and the interactions between the things and people they portray convey both objective information and cultural values. For instance, the iconography of the Rapunzel fairy tale, which features towers, roses, beds,



prickly roses, and a kneeling prince, is simple to comprehend. It follows that those who view an illustration do so not just with their eyes but also with their mind and memories, which are influenced by the cultural setting in which they were raised.

Hence, according to scholars' theory, people who view illustrations do so within the context of an already-existing conceptual framework and create connections between perceptual and conceptual images. Perceptual shifts can take place as a result of the story's text and images, but any image must significantly support the text. The written text now supports the visual text. Hence it's crucial to either develop a single image that visually sums up the entire story in one time or numerous images that communicate a story as a complete.

### BIBLIOGRAPHY

1. Boczkowski, P. J. (2010). *News at work: Imitation in an age of information abundance*. Chicago: University of Chicago Press.
2. Borovenskaya I. Yu., Kotlyarova N. V., Kondrasheva N. A. (2017). *Osobennosti vospriyatiya skazki detmi doshkolnogo vozrasta // Molodoy uchenyy.– No. 41. - S. 154-157.*
3. Ledin, P. (2019). *Doing critical discourse studies with multimodality: From metafunctions to materiality. Critical Discourse Studies, 16(5), 497-513.*
4. Robinson, L.A., Wildermith, S.M. (2016). *From rags to splendor: The evolution of Cinderella cover illustrations from 1800 to 2014 // Visual Communication.– Vol. 15. – No. 1. – pp. 54-70.*
5. Weida, C.L., Bradbury, C. (2018). *Sleeping beauty illustrated & illuminated: Past, present, and future visions of/by women // Art and music: Past, present and future perspectives. – Hauppauge: Nova Science Publishers, pp. 85-99.*
6. <https://www.youtube.com/watch?v=hX7zXh1HjLM>
7. <https://www.youtube.com/watch?v=3pD22ZGBoh0>
8. <https://www.youtube.com/watch?v=0zz6aW4WI-U>