Proverbs and Folklore

Dr. Dipak P. Ganmote
M.A., PGDTE, SET, NET, M.Phil., Ph.D.
Assistant Professor
SKN, Sinhgad College of Engineering
Pandharpur 413304, Solapur, Maharashtra, India
dganmote09@gmail.com
==

Proverbs

Proverbs are the expressions used by the speakers and writers of every language to depict an image of society, culture, history, and tradition. Proverbs are deeply rooted in culture, and they provide a deep understanding of the cultural background of the language they are used in. As we all know, language reflects culture. Similarly, proverbs imply culturally loaded meanings to their users. They offer a profound understanding of culture. Therefore, proverbs facilitate grasping the cultural implications for users, readers, writers, and audiences.

Proverbs are wise words of elders, spiritual leaders, or evolved descriptions of various experiences, orally transferred usually to the next generation. The terms used to refer to "proverbs" in a language may really reveal the meaning of the content and intent of proverbs. For example, in Marathi the word … is used to refer to the concept of proverb. The term literally means … . Likewise in Hindi, … is used to refer to "proverb". It means … . In Tamil, "proverb" is given the term *pazhzamozhi* which literally means "old utterance," "old word". The term "old" in most Indian languages calls for respect, and possibly obedience. These are all wise words, guiding people of all age groups handed down from generation to generation. These wise words have a lot to suggest when used in an appropriate context.

Proverbs have traditional views, and by the word *tradition*, we can trace that they have cultural content in them as tradition is a part of the culture. Culture can be said to have sets of traditions. Proverbs help earlier generations to familiarise these sets of traditions with the next generation.

Among other things, I would like to present the cultural implications of the proverbs in this paper.

Proverbs are often seen developing over the period. In addition to native origins of proverbs in a language and society, they could have been adopted from other languages or cultures and could have come to the present through more than one language.

Proverbs have been categorized, studied stylistically, analyzed for poetic features, scrutinized for metaphorical connections, etc. The study of proverbs has applications in many fields. Literature is a source for proverbs through which they can be studied for social, political, psychological, cultural, historical, linguistic, and pedagogic implications.

Culture is an extensive phenomenon. India is a multilingual and multicultural nation, with regional languages and regional cultures, clearly revealing diversity in unity. Our ancestors have passed on the cultural properties, rituals, practices, and thoughts to the next generation. The same thing happened with language. It is believed that with language passed on to the next generation, the core cultural expressions are transferred as well. Each group of diverse language communities has cultural constituents that form expressions like proverbs. Therefore, it becomes essential to comprehend these cultural constituents through the analysis of proverbs.

For a detailed understanding of proverbs in context, the shared knowledge of culture and basic assumptions behind the expressions are necessary to clarify appropriate connotations and make comments upon the possible meanings in a cultural context.

Most of the time, for non-native investigators, the culturally focused elements of language such as proverbs, sayings, and idioms create riddles that hold them back from deciphering the cultural aspect of the work of art. In literature, Proverbs become artistic expressions embedded in a specific context. A proverb outside the context generates a general meaning of cultural nuances. However, when processed in a specific context, it evolves a specific meaning.

Prominent Scholars Who Studied Proverbs

Wolfgang Mieder

Mieder is a professor of German and Folklore at the University of Vermont USA. He is the most notable scholar in the investigation of proverbs. The *International Bibliography of Paremiology and Phraseology* is his most comprehensive work published in two volumes.

Proverbium: Yearbook of International Proverb Scholarship is an annual journal published by the University of Vermont that he has edited since 1984. In addition, he is an editor of a series of books on different aspects of proverb scholarship supplement series to *Proverbium*. Each volume of *Proverbium* contains an updated list of recent proverb scholarship. He is credited with creating the term "anti-proverb", a form of the proverb which is changed from its base form. The notion became increasingly acknowledged with his book *Twisted Wisdom: Modern Anti-Proverbs*, co-authored by Anna T. Litovkina. He has actively collected and recorded proverbs. He has published various proverb collections, both regional and international. Additionally, he publishes the list of recent proverb collections in the volume of *Proverbium*.

Alan Dundes

Alan Dundes was a folklorist at the University of California, Berkeley. He has been credited with moulding the current studies in folklore and is admired as one of the most respected and captivating folklorists. He has written and edited several books, both scholarly and well-known. His most remarkable article *Seeing is Believing* demonstrates that Americans esteem the feeling of sight more than different senses. He also argues that it doesn't mean they are ignorant about others' senses. He states that things must be seen, or they are not real.

He presented the idea of "allomotif" derived from an analogy of combining "allomorph" and the notion of "motifeme" as suggested by Kenneth L. Pike. He used it as an idea to examine the structures of folktales as far as themes recognized in them.

He did influential work by establishing **folklore** as a crucial scholarly field of study. In his opinion, folklore deals with the fundamentals of life. Through his literary essays and articles, he clarified the proximity of folk literature to each portion of society. His books *Parsing through Customs: Essays by a Freudian Folklorist* and *The Vampire: A Casebook* are notable among his works. Being a folklorist, he has enriched the field of current folk literature studies. He had immense information on various subjects like literature, games, and multiple cultures. He received many honours as a prominent folklorist.

Archer Taylor

Archer Taylor was one of the leading experts in American and European folklore, having a distinct interest in cultural history, literature, proverbs, riddles, and bibliography. He started teaching at Washington University in St. Louis and the University of Chicago. He finished his

===

Language in India www.languageinindia.com **ISSN 1930-2940 Vol. 24:3 March 2024**
Dr. Dipak P. Ganmote
Proverbs and Folklore   147

academic career at the University of California, Berkeley. He held the position of chairman of the Department of German. Taylor wrote and published his book *The Proverb* in 1931, which was followed by *An Index to the Proverb* in 1934.

He published the *Bibliography of Riddles* and various other riddle books. *A Dictionary of American Proverbs and Proverbial Phrases, 1820-1880,* was published by Archer Taylor and Bartlett Jere Whiting. Though quite a bit of his writing dealt with folklore, he additionally wrote *A History of Bibliographies of Bibliographies* in 1955. Different books and many articles came out of his current exploration.

Matti Kuusi

Matti Kuusi was a Finnish folklorist and proverb scholar. He authored numerous books and several articles on Finnish folklore. He was credited with presenting the arrangement of proverbs as that of the Aarne–Thompson sorting arrangement of folklore called the Matti Kuusi worldwide category arrangement of proverbs. With inspiration from Archer Taylor, he started and published the journal *Proverbium: Bulletin d'Information sur les Recherches Parémiologiques*, from 1965 to 1975 by the Society for Finnish Literature, which was later, restarted as *Proverbium: International Yearbook of Proverb Scholarship*. His collection of *900 Balto-Finnic Proverb Types with Russian, Baltic, German, and Scandinavian Parallels*, is considered one of the foremost multilingual proverb dictionaries. The universal proverb typology created by Kuusi alongside its databank of proverbs is accessible on the web. Kuusi's daughter Outi Lauhakangas continues Kuusi's curiosity to investigate proverbs.

Edward Zellem

Edward Zellem is the author of five books that won awards twelve times. He is acknowledged for his work inside Afghanistan's Presidential Palace and for writing three bilingual collections of Afghan Proverbs: *Zarbul Masalha: 151 Afghan Dari Proverbs*, a book for kids titled *Afghan Proverbs Illustrated*, and a book of Pashto proverbs titled *Mataluna: 151 Afghan Pashto Proverbs*. Through the books, Zellem attempted to show how Afghan proverbs exhibit ordinary humanity and Afghans' humanity and share the melody, generosity, and profound implications of proverbs to the other world. He possesses membership in the International Association of Paremiology, which is in Portugal. It is dedicated to the scientific study of proverbs run by a non-profit social group.

Outi Lauhakangas

Outi Lauhakangas is a Finnish author having expertise in proverbs and non-fiction. Lauhakangas achieved a doctorate with her doctoral thesis, *The Speech of a Man Known: The Function of Proverbs in Social Interaction,* in 2004. Since 2007, Lauhakangas has held design, organization, and expert positions at the International Proverb Colloquium. Since 2001, the Matti Kuusi database for proverbs and typology has been maintained by Lauhakangas.

Together with her father, academician Matti Kuusi, she has edited proverb collections and authored non-fiction books in Finnish. Additionally, she has been an editor of a Finnish booklet on *Disobedience to Citizens*, including the interpretation and observation of American critic Henry David Thoreau.

Study of Pragmatics and Folklore Research

Several theories were formulated by scholars. **Pragmatics** is a study of contextual use of language, it has many dimensions of contexts through which meaning is studied. Following are some of the exponents who have theorized the basics of Pragmatics.

John L. Austin

John L. Austin was a British scholar of language and a prominent exponent of language philosophy, most famous for his **Speech Act Theory** in Pragmatics. Austin brought up that we get things done just as to declare something and that the articulation of any statement is best realized as acting on something by the use of language. His most famous work theorizing the Speech Act Theory is *How to Do Things with Words*. While theorizing the theory of Speech Acts, Austin challenges the philosophy of language by proposing that the words are not merely a clarification of what they mean. Still, the group as a whole is an action. Austin's work, at last, recommends that all speeches and all utterances act with words and signs, rather than giving a symbolic, suggestive statement as the principle of language and sense.

J. R. Searle

John R. Searle is an American theorist. He is broadly noted for his language philosophy, philosophy of mind, and social philosophy. The influence of J. L. Austin and Ludwig Wittgenstein made Searle's reputation as a language philosopher as he contributed to language philosophy in his initial work on speech acts. John R. Searle developed speech act theory as a notion of the constitutive principles for executing illocutionary acts, i.e., the principles determining what

performing an illocutionary act comprises. Searle categorized illocutionary speech act into Constitutive and Regulative. Constitutive refers to creating new activities or behaviour, and regulative refers to the controlling factor on the existing actions or behaviour. Searle further modifies Austin's speech act concept and presents his version of speech acts.

H. P. Grice

Herbert Paul Grice was a British language philosopher whose work on meaning had a significant impact on the philosophical investigation of semantics. He is known for his proposition of implicature. His theory of meaning is one of the most potent contributions to the study of language and communication. He theorized it in his article "Meaning," which he wrote in 1948 and published in 1957. He developed his other theories while delivering lecture series at William James addresses, of which "Logic and Conversation" was delivered at Harvard in 1967. Initially, it was published separately as *Utterer's Meaning and Intentions* in 1969 and *Utterer's Meaning, Sentence Meaning, and Word Meaning* in 1968. They were later grouped with diverse lectures as a significant part of *Studies in the Way of Words* in 1989. His theory of implicature in Pragmatics is his seminal work as he developed this theory to denote that what people say is not what they expect the listener to hear. He stated types of implicature as Conventional Implicature and conversational Implicature. What gives rise to the implicature is the observance and violation of the cooperative principle and its maxims that Grice theorized.

Geoffrey N. Leech

Geoffrey Leech was an expert in English language and linguistics. During the 1970s and 1980s, he studied Pragmatics as a recently evolving branch of language science, profoundly impacted by language philosophers like J. L. Austin, J. R. Searle, and H. P. Grice. In his introductory book related to the subject, *Principles of Pragmatics*, he questioned the general theory of pragmatics dependent on Grice's model of cooperative principle, with its maxims of Quantity, Quality, Relation, and Manner. He further added that language users follow cooperative behaviour and follow politeness to make their utterances more appropriate. Therefore, he introduced the Principle of Politeness as a guideline having constituent maxims similar to Grice's theory of cooperative principles. Leech proposed politeness maxims: the Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, Agreement Maxim, and Sympathy Maxim. This expansion of maxims by Leech received some criticism for adding new maxims rather than reducing them.

He was also criticized for the unrestricted addition of maxims to this principle. Many politeness philosophers uphold that politeness is recognized in context; hence these maxims stand the test. In his article *Politeness: Is there an East-West divide?* Leech answered his critics by presenting some modifications to his politeness theory.

Sperber and Wilson

The moment the names of Sperber and Wilson arise, one thinks of the theory they contributed in pragmatics known as **The Relevance Theory**. Relevance is a model for understanding speech initially put forward by Dan Sperber and Deirdre Wilson and employed in Linguistics and Pragmatics. H. Paul Grice's work inspired this theory, which has become a part of the pragmatic theory.

Relevance Theory proposes to clarify the well-perceived reality that speakers, for the most part, pass on considerably more data with their expressions than what is contained in their strict sense. To this end, Sperber and Wilson argued that the act of human verbal communication aims to draw addressees' attention to the fact that the speaker wants to transfer some information. Along these lines, they naturally become relevant to their listeners. From an appropriate expression, numerous inferences can be drawn with minimal effort for the recipient.

Wilson's theories are in Pragmatics investigating how relevant constituents correlate with drawing inferences out of utterances. Her 1975 book *Presuppositions and Non-Truth-Conditional Semantics* proposed a pragmatic way to deal with presuppositions. She along with French Anthropologist Dan Sperber published many books and articles. Their book *Relevance: Communication and Cognition* proved an outstanding contribution to Pragmatics, which continued to be developed in succeeding books and articles.

Exponents of Cultural Studies

The name Cultural Studies is derived from the Centre for Contemporary Cultural Studies, founded in 1964 at the University of Birmingham. The Centre published the first issue of Cultural Studies with the precise intention of making room for and establishing Cultural Studies in the intellectual arena. The contributions made by the Centre have achieved outstanding status in the field. The Centre has provided many scholars who have creatively contributed to the area. The contributors such as Stuart Hall, Richard Hoggart, Raymond Williams, and E.P. Thompson, who associated with the group at various times, are regarded as the founding experts in Cultural Studies.

Stuart Hall

A Jamaican-born British Marxist sociologist, Stuart Hall was a cultural philosopher and political reformist. Along with Richard Hoggart and Raymond Williams, Hall was one of the founding members of the school of thought, which is called British Cultural Studies or The Birmingham School of Cultural Studies.

In the 1950s, Hall founded *New Left Review*, an influential work. He came to the Centre for Contemporary Cultural Studies at Birmingham University in 1964 when Hoggart invited him. During his time at the Centre, Hall expanded the range of Cultural Studies from the issues of race and gender to the incorporation of novel notions resulting from the works of French philosophers like Michel Foucault.

Hall's work encompasses the issues of supremacy and cultural studies, taking a post-Gramscian position. He considers language use as functioning in a system of authority, organizations, legislation, and finances. This opinion makes people creators and consumers of culture altogether. For Hall, culture was not just a thing of appreciation or examination. Still, it is a complex place of societal actions and involvement in which authority relations are both recognized and possibly disturbed.

Hall's works, for example, studies demonstrating the connection between racial bias and media, have a reputation for being powerful and provide significant fundamental writings for contemporary cultural studies. He also broadly talked about cultural identity, race, and ethnicity, especially in forming the politics of black diasporic identities. Hall accepted identity as a progressing result of history and culture instead of an end product.

Richard Hoggart

Richard Hoggart began his academic profession as an educator at the University of Hull. While working as a professor of English Literature at Birmingham University, he established the Centre for Contemporary Cultural Studies. His book *The Uses of Literacy* shaped an identifiable and intellectual ground for Cultural Studies. Taking the base of F. R. Leavis's notions on literary criticism for his works, Hoggart claimed that a strict interpretation of art could disclose the ideal superiority of the life of a society. He further argued that only art could reconstruct life in all its amusing complications and variety.

Raymond Williams

Raymond Williams also began his career as an educator at Oxford University. His books *Culture and Society* and *The Long Revolution* draw on two customs within Marxist Theory. For Williams, culture is a comprehensive substance, an entire lifestyle, material, scholarly and divine. He follows the development of culture through its different recorded conditions toward a whole structure. Williams realizes the rise of general human culture in explicit social orders where regional and transient structures form.

Williams analyzes language beyond literary and theoretical grounds in every one of the structures in which it has been utilized to offer sense for proper understanding. He argues that there is no such thing called the majority, just methods of considering individuals to be the majority. We can have significant, just as terrible mass culture. Values can be utilized to help existing ideological groups and as a statement of disapproval for the ordinary efforts of familiar people.

E. P. Thompson

E. P. Thompson was a thorough historian who altered the impression of British history. In his actual work, *The Making of the English Working Class*, he tried to exhibit the existence of the English common labourers in a particular historical period and in this manner to recoup the group, concerns, and experience of the mass English population disregarded by the prevailing custom of traditional history.

According to Thompson class is not a thing; it is something that in reality occurs and can be made to have occurred in human connections. Thompson claims that to understand class, it is essential to observe it as a social and cultural development emerging from progressions that must be examined as they work themselves out over an extensive historical period. The potential improvements in Cultural Studies that resulted from Thompson's work are extraordinary. Well-known mass culture is certifiably not another formation of customer society as it has a history. Also, Thompson's differentiation between cultures made for the common labourers instead of the regular working class is significant.

Thompson disagreed with the French theorist Louis Althusser, who brought Structuralism into Marxism. His strong-worded reply to Althusserian Marxism, published as *The Poverty of Theory*, made him a vague figure for some professionals of Cultural Studies.

Folklore: An Introduction

Folklore is a group of anecdotal tales about creatures and individuals, social legends, jokes, stories, and even quotations. It depicts culture, which has been passed down orally from age to age; however, many are presently in a composed structure. Folklore is otherwise called folk literature or oral tradition. Folklore describes how central characters deal with their regular day-to-day actions, including clashes or disasters. Folk literature is about individual encounters from a specific culture. The investigation of folk convention and culture is called Folkloristics. Even though some folk stories describe general truths, unjustified convictions and superstitions are likewise fundamental components of folklore customs.

The word *folklore* originated from German terms called *volklehre,* meaning "people's customs," and *volksüberlieferung,* meaning "popular tradition". William Thomas coined the term in 1846 while imitating the above German terms. The term means the traditional beliefs and customs of ordinary people. It first appeared in the *Athenaeum* (1846).

The term further gave rise to its associated terms like Folk Art, Folk Hero, Folk Tale, Folk Song, Folk Singer, Folk Dance, Folk Medicine, Fairy Tales, Tall Tales, Ballads, Folk Dramas, Proverb, Charms, and Riddles.

The fundamental purpose behind folklore is to pass on a moral message and present helpful information for use in day-to-day life in a simple manner for ordinary persons to comprehend. Folktales gloss over difficult life lessons to give people some guidelines about behaving. It is probably the best mode to pass on living culture or conventions to the next generation.

Numerous types of folk literature have been transferred into books and original copies, and are found in novels, chronicles, shows, stories, verse sonnets, and sermons. Folk literature is a bearer of cultural values and a statement of self-realization. It fills in as a stage for the high ethical ground without any resemblance to current reality. Instead, authors use it as a discourse or parody of current political and cultural facts. In the present academic world, folklore and folktales are examined for comprehending old literature and human socio-cultural ethos.

One may enjoy short fiction without having a critical or intellectual approach. Prose fiction aims to develop our understanding of a social, political, historical, and cultural aspect of the world we live in, as literary writing, to some extent, reflects real-life situations. Short fiction needs to be read more objectively to see if it challenges our present ideas of the world around us. A close

reading of the short stories can give us a deep understanding of the functioning of the language culture of a specific society. Proverbs are part of the language culture. Proverbs are prominent in literary texts such as drama, novels, poetry, and short stories, giving us an authentic source to meticulously analyze language culture. Extended literary works such as novels are seldom written around a sole proverb. Much can frequently be seen about the progress of themes, characters, and attitudes by considering how the storyline and the individual characters use or acclimatize or misuse proverbs. The prime source of cultural ambiance in literature is expressions deeply rooted in cultures, such as stock phrases, idioms, and proverbs. Therefore, studying culturally loaded expressions such as proverbs can be fruitful in accumulating our understanding of other cultures.

A Survey of Fables, Parables, Fairy Tales, Folktales, and Short Stories

Short fiction is a prose narrative shorter than a novel and deals with a few characters and restricted scope to only one incident or sometimes having a series of incidents that arouse a single effect. The present investigation is based on the use of proverbs in short fiction. It studies proverbs used in various short fiction forms like Fables, Parables, Fairy Tales, Folktales, and Short Stories. Therefore, it becomes necessary to understand the difference between these forms of short fiction. This article surveys what these short fiction forms mean, their origin, and their characteristics, and brings out the differences between them.

Fables

The word fable, meaning "a story," has its origin in the Latin word *fibula* and a derivation of the word *fari*, which denotes "to speak". Fable is a literary genre characterized as a concise story likely to give an ethical message towards the end. Cambridge Dictionary defines a fable as "a short story that tells a general truth or is only partly based on fact, or literature of this type.".

A person writing fables is called a fabulist. Fable is one of the most lasting types of traditional literature, spread everywhere that researchers agree that it has been sustained more by oral transmission than by scholarly collections. Fables are evident in the literary tradition of every nation. Fable having a narrative structure ordinarily includes creatures that act and talk like people, with the sole intention of highlighting human stupidity and faults. An ethical message for manner is intertwined into a fable frequently expressed toward the end. The genre of fable comprises stories communicated through creatures, fabled animals, plants, nonliving things, and natural

forces that have been personified. The narratives provide a valuable truth to the reader that is simpler to take from nearly non-human characters.

Fable is a genre of literature, often a concise anecdotal story either in prose or poetry which highlights creatures, incredible animals, plants, lifeless things, or elements in nature that are personified providing an ethical message through them, that is expressed in the form of saying or proverb. The form of fable prospered in the Middle Ages, similar to that of allegory, and Marie de France made a prominent collection of fables in the late twelfth century. The medieval fable proved to be a source for an extended form known as the beast epic, a long, wordy creature story packed with all kinds of characters satirizing epic splendor. Aesop is presumably the most eminent creator of widespread instances of fables. Aesop's fables highlight people's social interactions, henceforth the ethics he manages to draw reference to the facts of life.

Notable characteristics of a fable can be stated as follows:

- A fable is supposed to offer an ethical story.
- Fables frequently use creatures as the central characters. They are given human qualities, such as the capacity to talk and reason.
- Fables use personification for non-human characters.

A fable is different from a parable as a parable lacks the characterization of animals, plants, inanimate objects, and other forces in nature as characters that undertake the human characteristics of speech or different abilities.

Parables

A parable is a brief moralistic story either in prose or verse representing one instructing moral message. It varies from a fable that utilizes non-human forces of nature as characters. However, parables use human characters. A parable is a kind of symbolic comparison. The word parable originates from the Greek word *parabole,* which accurately means "throwing alongside". Greek orators named the form of an illustration as a short anecdotal account.

As a straightforward story, a parable is a short story that exemplifies a well-known fact. It outlines the setting, portrays an activity, and shows the outcomes. A distinction between parables and other analogous story types, like allegory and moral fables, is made sometimes. A parable frequently includes a character who faces an ethical problem or one who makes a terrible choice

and afterward endures inadvertent outcomes. Even though the meaning of a parable is not explicitly expressed, it is expected to be covered up and yet to be very clear and self-evident.

Parables do not investigate social frameworks to such an extent that they help the audience remember their convictions. The audience hearing the parable is expected to share a public truth; however, it may be kept away or overlooked. The verbal appeal of a parable is coordinated towards the top in that the last centre of its reality is known internally. However, its narrative appears to be outwardly simple.

An essential feature of a parable is the nearness of a subtext proposing how an individual ought to behave or what he ought to consider. Besides giving direction and recommendations to lead one's life appropriately, parables commonly utilize figurative language that enables individuals to examine troublesome or multifaceted thoughts more effectively. Parables express a theoretical argument by using a solid story that is efficiently understood.

Allegory is a general account that utilizes metaphor. Like the parable, the allegory makes a definite point. It may have different non-conflicting clarifications and suggestions that are uncertain or difficult to understand. As H.W. Fowler states, the aim of both parable and moral allegory "is to enlighten the hearer by submitting to him a case in which he has no direct concern, and upon which therefore a disinterested judgment may be elicited from him, ..." (1965). The parable is more compact than the allegory: it settles upon solitary advice and a solitary ethic, and it is expected that the reader or audience will infer that the ethics apply well to them.

The parable is a great teaching device since it regularly utilizes emblematic symbolism and analogies that people can identify without much effort. In this manner, the storyteller can pass on jumbled moral messages so that they become relevant and sensible in their life. Sometimes audiences need to perceive the righteousness that a parable passes on, and the audience takes an interest in concluding it on their own. By and large, parables assist readers with understanding ethical issues or moral messages in applicable terms. At the same time, orators can guide them in a superior manner to apply such standards in their day-to-day lives.

Fairy Tales

A fairy tale, miracle story, or enchantment story is an example of folklore that appears as a short story. Stories like this commonly include elements, for instance, little people, mythical beasts, mythical persons, sprites, mammoths, goblins, trolls, griffins, mermaids, talking creatures,

unicorns, or witches, and generally have enchantment or magic. There is no fixed demarcating line between folk and fairy tales as all these originate from the literature of people who do not belong to a literate society. Fairy tales can be separated from the other forms of folk narratives like legends which for the most part include surety in the reliability of the instances portrayed and express moral stories, including beast tales. The term is chiefly utilized for stories from European culture and recent centuries.

The term is likewise used to portray something favoured with surprising delight in less specialized settings. Informally, the expression "fairy tale" can similarly mean any implausible story or tall tale. It employs a particular story that is not exclusively valid yet could not in any way be valid. Legendary stories are seen as genuine. Fairy tales may converge into legends, where the story is seen both by the teller and listeners as grounded in recorded truth. Be that as it may, in contrast to legends and epic stories, fairy tales, as a rule, do not contain more than external references to religion and places, individuals, and occasions; they happen sometime in the distant past instead of in actual circumstances.

Fairy tales are found both in oral and written form today. The name "fairy tale" was first labelled in the late seventeenth century by Madame d'Aulnoy. Several present fairy tales have been developed from hundreds of years old stories that have occurred, with diversities, in different cultures around the globe. The historical backdrop of the fairy tale is tough to follow.

Folklorists have arranged fairy tales in different manners. The most outstanding classification of fairy tales is by the Aarne-Thompson framework and the morphological investigation of Vladimir Propp. Other folklorists have deciphered the importance of these tales, yet there has been no authoritative approach grounded on the meaning of these tales.

Folktales

A folktale is a story or legend deeply rooted in the tradition of a particular culture and frequently orally transmitted from one generation to another. Folktales often contain a moral message and have various forms, similar to fables, tall tales, and spirit stories. The oral fictional story, since its origin, is universally applicable irrespective of time and space. Some people narrate very straightforward stories and other stories of incredible intricacy, yet the fundamental outline of the storyteller and listeners is found common all over the place.

A folktale is passed on very quickly from one storyteller to the next. A specific story is featured by its fundamental structure and themes and not by the verbal form. It easily crosses language boundaries. Major culture zones like North America decide the spread of a folktale like Indian, Eurasian, Central and Southern African, South American, etc. With contemporary human migration, numerous stories, particularly of Eurasian sources, have crossed even these cultural constraints and transferred with new arrivals to different terrains.

In several ancient traditions, folktales are challenging to be separated from myths as a background of belief about their origin. Their relation to God is assumed particularly in stories of pretenders and legends. Realistic fiction, nonetheless, enters even into such tales. Creatures flourish here either in their natural state or in the personified form to appear as humans and as beasts occasionally. Voyage stories, hyperboles, wonders of various types like voyages to the other world, and accounts of weddings or erotic experiences are usual, for the most part, between humans and creatures. By and large, folktales are viewed as simply imaginary by tellers and the audience. The divide, nonetheless, about its truthfulness is uncertain and differs from culture to culture and even from individual to individual. Even in the most refined cultures, such tales are still told, retold, and believed in the past or present.

In a significant part of the world, mainly in European and Asian contexts, folktales deal with several events rather than merely portrayals. Over the period, folktale researchers attributed most thoughtfulness to this aspect and have grouped these tales so that the resources for exact reference should be available in huge collections in the form of original copies of books.

In folktales, besides the semi-divine animals, creatures or birds or men, unearthly and not well-characterized animals which are considerably harder to depict usually appear. Sprites or their partners show up in the stories representing the ideal world. It is difficult to characterize them because, at one spot, they appear as humans, at another as small animals living in caves or tree trunks. In certain cultures, kindhearted animals being supportive of people are depicted. They are also described as rewarding humans for good deeds and also penalize for offenses. In certain cultures, they are malicious animals portrayed, and facing them always brings devastation or misfortune.

It is troublesome and difficult to differentiate between the descriptive folktale and the myth. Stories describing the foundation of customs or the form or nature of different creatures and plants,

far-off elements such as the stars, or even the world itself are regularly credited with roots to the activity of some old animal or some magic change. These are frequently associated with stories of divine beings and may even be a part of the spiritual opinions of the individuals who convey them.

By and large, folktales and cultures of this category are straightforward and comprise just a single theme or generally a few. The issue of appropriate cataloging of these tales seems very difficult as the content of these folktales and cultures depict many intriguing similarities and likenesses; they differ territorially. The connection of these tales to natural history, tradition, and anecdotal myth is of much curiosity to folklore researchers.

The three types of short forms of folk literature: proverbs, riddles, and charms are not limited to oral tradition; however, they have been evident in writing for an extended period. The proverb concisely communicates a declaration of socially acceptable behaviour in the ideal life belonging to oral tradition. Certain books in literature dominate proverbs like *The Old Testament* and were found considerably before Sumerian works. There has been a ceaseless transaction between oral and written proverbs with the goal of unique research on them separately.

The riddle aims to confuse the listener about its meaning instead of proverbs that state a flawless and distinctive assertion. In the case of a riddle, a portrayal is provided, and the response is expected concerned with what has been implied. Examples of riddles in literature are the sphinx riddle in Sophocles and the Anglo-Saxon riddles, which are based on Latin forms.

Charms exist in folk literature and Anglo-Saxon written form regardless of whether used for delivering magical impacts or for envisaging the future. The study of charms reaches out worldwide and back to the initial records.

Short Stories

The short story is a brief anecdotal prose narrative account shorter than a novel and generally has a couple of characters. It is generally related to one subject dealt with only in a couple of scenes or events. The structure of a short story has a little setting, to-the-point description, and exclusion of a multifaceted plot. The character is revealed in action and dramatic situations and yet is not wholly mature. A short story with limited scope is frequently tested by its ability to give a complete and fulfilling sense of its characters and themes.

Before the nineteenth century, short stories were not considered a specific literary form. Even though short stories are an excellent genre of literature today, they are as ancient as language

itself. Since the beginning, humanity has appreciated different kinds of short stories like quips, tales, short metaphorical romances, moral stories, short myths, and shortened historical legends. These forms do not make a short story as it has been restricted since the nineteenth century; however, they make up a massive image of the background from which the current short story form has been developed. The terms 'sketch' and 'tale' provide an environment for the short story's development. The commonness between the two words 'sketch' and 'tale' offers a perspective on the short story genre. There were several books in the world of literature alone confessing to being collections of sketches and collections of stories. These two terms, 'sketch' and 'tale', polarize the current short story form's setting.

A tale is a lot more traditional than a sketch. Essentially, a tale signifies a culture's unchanging aspirations to designate its place in the universe. It gives a culture's narrative system to things such as its image of itself and its country or for communicating the beginning of its predecessors. Tales are habitually interpreted by individuals from the specific culture they belong to because tales are generally loaded up with secretive and extraordinarily set themes, characters, and images. Usually, tales are intra-cultural. They rarely speak outside culture. A tale is a mode through which a culture addresses itself, sustains its principles and maintains its identity.

A sketch, on the other hand, is inter-cultural. It depicts some characteristics of one culture for the advantage or enjoyment of another culture. Genuine fundamentally, a sketch is commonly logical or enlightening and less narrative or theatrical than a tale. Additionally, a sketch naturally is indicative and fragmented. A tale usually is hyperbolic. The elementary method of a sketch is written rather than that of the oral tale. This distinction alone results in their strikingly diverse impacts. The taleteller brings together a culture's past and present. The author of the sketch is a specialist in space, carrying a part of one culture to consider another.

Whether one considers the modern short story as a combination of sketch and tale, it is hardly debatable that the short story is a separate and independent yet genre that is under development. The forms of short stories identified are Fables, Parables, Fairy Tales, Folktales, Riddles, Short Stories, Drabbles, Anecdote, Feghoot, Flash Fiction, Frame Stories, Mini-saga, Story Sequence, Sketch Story, and Vignette. The forms selected for the present study, like Fables, Parables, Fairy Tales, Folk Tales, and Short Stories, are reviewed in detail previously. It is also

necessary to review the remaining forms of short stories like Riddles, Drabbles, Anecdote, Feghoot, Flash Fiction, Frame Story, Mini-saga, Story Sequence, Sketch Story, and Vignette.

A **riddle** is a description followed by an expectation of an answer regarding the meaning derived by the listener. The purpose of riddles is to confuse the listener about the meaning. Most of the time, the riddle is used as a brain teaser. It is used to develop reasoning among the listeners. Georges and Dundes tried to define a riddle as "a traditional verbal expression which contains one or more descriptive elements, a pair of which may be in opposition; the referent of the elements is to be guessed" (113). Riddles have been evident in many cultures in the world and spread worldwide.

A **drabble** is a concise piece of prose comprising about a hundred words except for the title. The sole purpose of the Drabble is to provide a platform for writers to show their creativity by writing the shortest prose effectively and remarkably within a confined time and space. It tests the author's brevity to achieve the effect with limited time and space.

An **Anecdote** is also a short story featuring an actual incident or a person. It recounts an exciting story about a real-life incident or happening. Anecdotes, as we know, help explain the points mentioned before them. We can call them illustrative stories, which are interesting. Sometimes, anecdotes originate from real-life experiences or biographical experiences. Anecdotes are explanatory stories that further explain the point for more clarification.

A **Feghoot** is a short story with a pun, also known as a poetic story joke. The story is evident enough to understand the pun. Structurally, the story is short but short enough to accommodate the context that leads to a pun targeted by the writer. Feghoot generally employs a set of science fiction.

Flash Fiction designates short fiction ranging up to one thousand words. It attempts to tell extended and complex plot stories in the shortest possible length. Flash Fiction is also known by other names like micro-stories, micro-fiction, short shorts, concise stories, short-short stories, sudden fiction, postcard fiction, and nano-fiction.

Frame Story is also named frame tale. It expresses the story within the story to build the setting or introduce the main story or the subsequent stories. It is a literary technique to employ the story within the story. It is a cluster of stories intertwined within one another sequentially.

Mini Saga is a short story with a word limit of fifty words and based on more extensive work. It is also known as a fifty-word story or micro-story. It is a work of intense creativity as one is required to write a long story within fifty words.

Story Sequence is a cycle of short stories that makes parts of a more extensive work of literature without losing its uniqueness as a short story. It is a sequence of stories telling one story after another, thus making a larger story.

A **Vignette** is a short story focusing on a single scene, character, idea, setting, or object and gives a severe impression about it. The word originated from French, meaning 'little vine' drawings which printers use to decorate title pages of the books. Thus, it relates to the meaning of the word. As drawings of Little Vine illustrate title pages of books, vignette contributes to elaborating characters, ideas, scenes, settings, and so on.

To Conclude

We may analyze proverbs to study their cultural implications. Some of the aims and objectives of this study could be:

- To study proverbs as a source of cultural information in literary works.
- To explore how a proverb brings out the culture of a specific society.
- To locate cultural constituents of the proverbs.
- To find out the elements necessary for the understanding of proverbs.
- To inquire about the probable limitations, one may encounter while understanding proverbs of a specific culture.

To point out various cultural flavours of society, one requires keen observation of the language of the community. A sincere inspection of language helps to arrive at the cultural complexities of society. As pointed out by Wolfgang Mieder, "Someone at some time and somewhere couches a general observation, behaviour, or experience into a short complete sentence that subsequently is picked up by others who might well change the wording slightly resulting in several variants until a standard formulation results" (28). This general observation, behaviour, and experience may differ from culture to culture. Hence, it can be fruitful to examine proverbs in various languages to know the cultural norms of the society.

Proverbs are culture-specific. They reflect the cultural practices of society. Hence, a thorough study of proverbs is essential for a clear understanding of the traditional aspects of culture.

It is hypothesized that the use of proverbs enables writers to incorporate culturally loaded meanings in their works and acquaint their audience with the same. The study of proverbs in literature unfolds the socio-cultural ethos of a society.

Bibliography

Abrahams, Roger D. "Proverbs and Proverbial Expressions". *Folklore and Folklife: An Introduction*. Edited by Richard M. Dorson. Chicago: U of Chicago P, 1972.

Ashliman, D. L., *Folk and Fairy Tales: A Handbook*. Westport, CT: Greenwood, 2004.

Austin, J. L., *How to Do Things with Words*, Great Britain: Oxford UP, 1962.

Barker, Chris. *Cultural Studies: Theory and Practice.* London: Sage Publications, 2008.

Bremer, Katharina, et al. *Achieving Understanding: Discourse in Intercultural Encounters*. Harlow: Longman, 1996.

Brooker, Peter. *A Concise Glossary of Cultural Theory*. London: Arnold, 1999.

Charters, Ann., editor. *The Story and Its Writer: An Introduction to Short Fiction*, Boston: Bedford Books of St. Martin's P, 1999.

Davidson, Hilda Roderick Ellis, and Anna Chaudhri, editors. *A Companion to the Fairy Tale*. Cambridge: D. S. Brewer, 2003.

Dundes, Alan, "On the Structure of the Proverb." *Analytic Essays in Folklore*. Edited by Alan Dundes. The Hague: Mouton and Company, 1975, pp. 103-120.

Firth, Raymond. "Proverbs in Native Life, with Special Reference to those of the Maori." *Folklore*, vol. 37, no. 3, 1926, pp. 134-153, 245–270.

Gazdar, Gerald. *Implicature, Presupposition and Logical Form*. London: Academic P, 1979.

Georges, Robert A. and Alan Dundes. "Toward a Structural Definition of the Riddle." *The Journal of American Folklore*, vol. 76, no. 300, Apr-Jun 1963, pp. 111-118. DOI: 10.2307/538610. https://www.jstor.org/stable/538610.

Gotthardt, Hrisztalina Hrisztova, and Melita Aleksa Varga., editors. *Introduction to Paremiology: A Comprehensive Guide to Proverb Studies*. Berlin: De Gruyter Open Ltd., 2014.

Grice, H. Paul. "Further Notes on Logic and Conversation." *Syntax and Semantics 9: Pragmatics*. Edited by Peter Cole. New York: Academic P, 1978, pp. 113-128.

_____. *Studies in the Way of Words*. Cambridge: Harvard UP, 1989.

Grossberg, Lawrence, et al. *Cultural Studies*. New York: Routledge, 1992.

Grzybek, Peter. "Proverb". *Simple Forms: An Encyclopaedia of Simple Text – Types in Lore and Literature*. Edited by Walter A. Koch. Bochum: Brochmeyer, 1994, pp. 227-41.

Hall, Stuart. "Cultural Studies: Two Paradigms." *Media, Culture and Society: A Critical Reader*. Edited by R. Collins. London: SAGE, 1986.

_____. *Representation: Cultural Representations and Signifying Practices*. London: SAGE, 1997.

_____. *Cultural Studies 1983: A Theoretical History*. Edited by Slack Jennifer Daryl & Lawrence Grossberg. London: Duke UP, 2016.

Holzberg, Niklas. *The Ancient Fable: An Introduction*. Translated by Christine Jackson- Holzberg. Bloomington: Indiana UP, 2002.

Krikmann, A. "On the Relationships of the Rhetorical, Modal, Logical, and Syntactic Planes in Estonian Proverbs." *Folklore: Electronic Journal of Folklore*. vol. 8, 1998, pp. 51-99.

Lucas, F. L. "The Art of Proverbs". *Holiday*, vol. 38, no. 8, September 1965, pp. 10 -11.

Mey, Jacob L. *Pragmatics: An Introduction*. Oxford: Blackwell, 1993.

Meider, Wolfgang, and Alan Dundes., editors. *The Wisdom of Many: Essays on the Proverb*. New York: Garland, 1995.

Mieder, Wolfgang. *Proverbs Are Never Out of Season: Popular Wisdom in the Modern Age*. New York: Oxford UP, 1993.

_____. *Proverbs: A Handbook*. London: Greenwood P, 2004.

_____. *Proverbs Speak Louder than Words: Folk Wisdom in Art, Culture, Folklore, History, Literature, and Mass Media*, New York: Peter Lang, 2004.

_____. *The Politics of Proverbs: From Traditional Wisdom to Proverbial Stereotypes*. London: The University of Wisconsin P, 1997.

Meider, W. & Dundes, A. *The Wisdom of Money: Essays on the Proverbs*. New York: Garland Publishing, Inc., 1994.

Morley, David, and Kuan-Hsing Chen., editors. *Stuart Hall Critical Dialogues in Cultural Studies*, London: Routledge, 1996.

Norrick, N. R. *How Proverbs Mean: Semantic Studies in English Proverbs*. Berlin, New York, Amsterdam: Mouton Publishers, 1985.

Partridge, Eric. *Origins: A Short Etymological Dictionary of Modern English*. London: Routledge Taylor & Francis, 2006.

Paczolay, Gyua. "Some Notes on the Theory of Proverbs". *Proverbium* No. 20, 1970, pp. 737 – 750.

Rokem, Galit Hasan "The Pragmatics of Proverbs: How the Proverb Gets its Meaning". Edited by Lise Menn, Loraine K. Obler, Exceptional *Language and Linguistics*. 1982, pp.169.

Searle, John R., and Daniel Vanderveken. *Foundations of Illocutionary Logic*. Cambridge: Cambridge UP, 1985.

Speake, Jennifer., editor. *The Oxford Dictionary of Proverbs*. New York: Oxford UP, 2008.

Sperber, Dan, and Deirdre Wilson. *Relevance: Communication and Cognition*. Cambridge: Harvard UP, 1986.

Storey, John. *What is Cultural Studies?: A Reader*. London; New York: Arnold, 1996.

Tatar, Maria, editor. *The Cambridge Companion to Fairy Tales*. Cambridge, UK: Cambridge UP, 2015.

Taylor, Archer. *The Proverb*. Cambridge: Harvard UP, 1931.

_____. "Proverb." Edited by M. Leach, *Standard Dictionary of Folklore, Mythology and Legend*. New York: Funk & Wagnall, 1950, pp. 902-905.

Taylor, Talbot J., and Deborah Cameron. *Analyzing Conversation Rules and Units in the Structure of Talk*. Oxford: New York: Pergamon P, 1987.

Teverson, Andrew. *Fairy Tale*. London: Routledge, 2013.

Van Leeuwen, Raymond. *The Problem of Literary Context in Proverbs 25-27: Structures, Poetics, Semantics*. SBLDS: Atlanta: Scholars P, May 1988.

Whiting, Bartlett Jere. *The Nature of the Proverb*. Cambridge: Harvard UP, 1932.

Zipes, Jack, et al. *The Norton Anthology of Children's Literature*, New York: W. W. Norton Company, 2005.

===