FAIRY-TALE GENRE IN LANGUAGES OF DIFFERENT SYSTEMS ARE ONOMASTIC UNITS

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ABSTRACT

The most important ideas, the main problems, the plot cores and - most importantly – the alignment of forces that carry out good and evil, in fact, are united in the fairy tales of different peoples. In this sense, any fairy tale knows no boundaries, it is for all mankind.

KEYWORDS: *Fairy Tale, Folklore, Anosmatic Unit, Art, Literature, Tradition, Different Language.*

INTRODUCTION

Folklore studies have devoted a lot of research to the fairy tale, but defining it as one of the genres of oral folk art still remains an open problem. The heterogeneity of fairy tales, the vast thematic range, the variety of motives and characters contained in them, and the countless ways to resolve conflicts really make the task of genre definition of a fairy tale very difficult.

It is well known that the most significant characteristic of the folklore language is the tradition. Folk tales are distinguished by constant laws of construction. In fairy tales, this feature finds expression, first of all, in the use of numerous and diverse traditional formulas that find application both in the speech of the characters and in the description of individual situations and the appearance of the characters. **[1]**

Traditional formulas are deeply original, contribute to the creation of a bright national flavor and are a rich source of knowledge of the culture of the people.

Onomastics is a linguistic discipline that studies proper names; otherwise, onomatology. The term onomastics is used both in the meaning of "a section of linguistics (a section of lexicology) that studies proper names" and in the meaning of "a set of proper names". However, there is reason to think that onomastics should be considered as an independent linguistic science, and not as a branch of lexicology. **[2]**

The main object of onomatologists' research up to search for etymology, i.e. determining the origin and meaning of those words from which personal names, nicknames, surnames were formed. She is interested in the universal laws of education, occurrence, use of names. In this regard, highlights the following tasks facing onomastics:

1) Purely linguistic issues: phonetics, form formation, word formation, syntax, etymology of names;

2) Historical issues: the age of names and their groups, historical factors that create names;

3) Geographical issues: territorial distribution of names and its causes;

4) Sociological issues: participation of various social groups in naming;

5) Psychological issues: spiritual factors of the formation of names, the attitude of a person to a name.

On this basis, there is a classification of the types of fairy tales, although not completely uniform. So, with a problem-themed approach, fairy tales dedicated to animals, fairy tales about unusual and supernatural events, adventure fairy tales, social and every day, fairy-jokes, fairy-shifters and others stand out. **[3]**

The groups of fairy tales do not have sharply defined boundaries, but despite the fragility of the distinction, such a classification allows you to start a substantive conversation with the child about fairy tales within the framework of a conditional "system" – which, of course, facilitates the work of parents and educators.

To date, the following classification of Russian folk tales has been adopted:

1. Fairy tales about animals;

2. Fairy tales;

3. Household fairy tales.

Let's take a closer look at each of the types.

The Romanian folklorist N. Roshianu divides all the formulas inherent in a folk tale into three types: initial, medial and final. The division is based on the compositional principle. The formulaic means of a fairy tale text can be considered complex (usually "talking") names of heroes, names of magical objects, constant epithets, comparisons, stable expressions that occur in certain places in the text of a fairy tale, as well as other lexical, semasiological and syntactic stylistic means (repetitions, inversions, parallel constructions, metaphors, hyperbole, etc.). **[4]**

Traditional formulas are extremely diverse. They pass from fairy tale to fairy tale, conveying well-established ideas about beauty, time, landscape, etc.; depict various phenomena or aspects of fairy-tale reality, emphasize the main properties and functions of the characters; give the narrative color, "fabulousness", in a peculiar way set off fiction and epic harmony of the plot. **[5]**

The question of what is meant by the traditional formula is inextricably linked with the question of typification of the phenomenon. In this regard, it should be noted that among the most important features of the folklore language, researchers called:

a) Various kinds of repetitions, from simple lexical, when the same word is repeated inside a piece of text (sentence, stanza), to repetition, almost literally, of whole descriptions, the so-called loci communes (common places);

b) The use of constant epithets;

c) The use of constant comparisons;

d) Syntactic parallelism. In Western folklore, M. Perry gave the formula the following description, which was considered classical for a long time: "a group of words regularly used in

the same metric conditions to express this essential thought". Other scientists have suggested that individual words, which are characterized by vivid formulaic tendencies, should also be considered formulaic: single words, and even separate rhythmic-semantic units, units of poetic speech, as opposed to everyday speech, can be formulaic.Thus, the concept of a traditional formula, in accordance with a set of criteria for its allocation, covers phenomena at all levels of the language – from one word to whole sentences and even paragraphs. **[6]**

This property of speech can be compared with poetic speech: everyday speech plays the role of a means of transmitting messages and there is relative freedom in choosing both constructions and phrases, any form of expression is acceptable, while artistic speech consists entirely of fixed expressions. The choice of words and their location become important. The expression becomes an integral part of the message contained in it; to some extent it becomes self-valuable. **[7]**

Examples of traditional formulas in English folk tales are the following: Once upon a time, in the days gone by..., No sooner were the words uttered..., They were happy ever after..., ...a fairer woman than he had ever behaved before...

Examples of traditional formulas in Russian folk tales can be called: "In some kingdom, in some state, there lived...", "There lived ...", "In a certain kingdom, not in our state ...", "For a long time, for a short time ...", "Not soon the thing is done, soon the fairy tale affects ...", "Such a beauty that neither in a fairy tale to say, nor with a pen to describe ...", "They began to live, but to make good ...".

Initial formulas can be distinguished as the most significant. There are two types of initial formulas: time formulas (chronological) and space formulas (topographic).

A characteristic beginning of an English-language fairy tale is the phrases Once upon a time; long ago; in the far-off time, which imitate "real time" in a conditionally fairy-tale context, or denote time "immemorial", typically "absolutely" fabulous. The option in the far off time means something in between the conventionally fabulous and absolutely fabulous. **[8]**

In the Russian fairy tale, there are usually no definitions of time in the fairy-tale beginning, and the function of "dating" is mainly performed by the past tense of the verb: "once upon a time", "was-lived".

Fairy-tale beginnings of topographic content indicate the place of development of the fairy-tale plot. In Russian folk tales, the place is expressed vaguely. The formulas of space in the beginning are numerous and variable: "in a certain kingdom, in a certain state", "in a certain kingdom, far away from the lands – in the thirtieth state lived-was", "in a certain village", "in a certain kingdom". **[9]**

Less common are the formulas with which the narrator tries to encourage listeners to participate, to activate their attention, for example, "Can I amuse you with a fairy tale? And the fairy tale is wonderful: there are wonderful divas in it, wonderful miracles", "The old man and the old woman had a bad life", "You know that there are good people in the world, there are worse, there are also those who are not afraid of God, they are not ashamed of their brother." These formulas support the fabulous "invisible" process of communication "narrator-listener" due to the unusual beginning and the presence of a direct appeal to listeners using the pronouns you, you. **[10]**

In English fairy tales, traditional initial formulas most often contain information that clearly indicates the place of action, which is undoubtedly a significant difference from Russian fairy tales. Accurate topographic information brings the actions described in the fairy tale closer to reality, merges fiction and verisimilitude: Down in the West; On the slopes of Sharp Tor stands; High in a hollow in the Black Mountains of South Wales.

"DUNNAMANY year ago, two chaps what had come from Lunnon – a pleace where all de men be as wise as owls…". Highlighted in capital letters dunnamany means "I don't know how many", which instantly refers the reader to events that occurred a very long time ago, but, at the same time, this expression of time can be classified as a conditionally fabulous type.

Attributing the time of action of a fairy tale to a period of one hundred years also serves as a means of creating an indefinite time of action in a fairy tale:

"More than a hundred years since, there lived somewhere near Lizard Point a man…".

"…In a century gone by there was a farm thereabouts called Pantannas…".

Nevertheless, often in fairy tales there is a reference of events to a certain time. Proper names (anthroponyms) or well-known spatial landmarks (toponyms) serve this purpose:

"In the reign of King Arthur, there lived in the country of Cornwall, near the Land's End of England, a wealthy farmer…".

"In days of yore, when this country was governed by many kings, among the rest the king of Canterbury had an only daughter, wise, fair, and beautiful.".

"Those sounds are but a recollection over oblivion for in one of those palaces lived in olden times a prince of Wales named Tegid with his wife Ceridwen.".

"Long before Arthur and the Knights of the Round Table, there reigned in the eastern part of England a king who kept his Court at Colchester.".

However, with all the proximity of the fairy-tale plot to any real events, an indication of certain historical events is given only for one purpose: attributing what is happening to distant past times. Given the legendarity of King Arthur himself, this name can also be considered a marker of a non-existent past, that is, an absolutely fabulous time.

The traditional fairy-tale formulas of the beginning in English fairy tales testify to a long-gone time that has no connection with the present, contribute to the realization of the aesthetic, entertaining function of the fairy tale. Unusual fairy-tale formulas show the conventionality of any concretization and rather emphasize the metaphorical localization of the fairy-tale space.

The typological comparative study of the traditional formulas of the English and Russian folk tale contributes to the disclosure and description of the ethno-cultural and universal characteristics of world perception in the cultures under consideration.

Thus, initial traditional formulas are one of the most significant groups of traditional formulas in the compared linguistic cultures, but their implementation in each of the languages has its own specifics. All formulas support a clear compositional structure of the narrative. It can be argued that the plot-compositional elements, traditional formulas and schemes of different folk tales make up a clear hierarchical structure, which, corresponds to the entire poetics of the fairy tale.

Summing up, we note that the consideration of genre as a cognitive model allows us to reach a new level of understanding of the nature of genre and the mechanisms of formation of genre modifications. Genre is present in the consciousness of a linguistic personality in the form of a concept and is a channel through which we perceive the world. We also emphasize that the analysis of the ways of transformation of the prototypical model of the genre in the recipient genre is the least developed section in modern philological science.

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