

LINGUA-CULTURAL PARADIGM OF THE HERO OF FRENCH AND RUSSIAN FOLK TALES.

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Abstract – This article deals with the linguistic and cultural paradigm of the hero of French and Russian folk tales. It also discusses research by foreign and Russian scholars, as well as the features of French and Russian fairy tales.

Keywords:Phraseologisms, term, fairy tale, folklore, lexical repetition, fiction, magic-adventure, epic artwork, pottery, proverb, ushuk, varsaki, story, legend, sit.

Introduction

The following fairy tales are proposed for consideration: “Donkey Skin” - «Ослинаяшкура», “Snow White” - «Белоснежка», “Cinderella” - «Золушка», “Blue Bird” - «Синяяптица», “A Boy with a Finger” - «Мальчикспальчик», “Sivka-Burka” - «Сивка-бурка», “Nikita Kozhemyaka” - «НикитаКожемяка», “Morozko” - «Морозко», “Tiny-Khavroshechka” - «Крошечка-Хаврошечка».

The language form of the text is analyzed here appropriately.

The plot of the French fairy tale is simple and unsophisticated, its content is reduced solely to action; there are no detailed descriptions, no lyrical digressions, no analysis of feelings. The action usually takes place in a poor peasant environment, where the main characters are woodcutters, gardeners, diggers, winegrowers. Here even the princess is poor (“I don’t have a pence in my pocket! I was almost eaten by a seven-headed monster, and I don’t have a penny in my pocket”), and the wedding feast of the shepherdess and the prince is arranged “right on the grass” (et le repas de nocé eut lieu a même la prairie). Thus, the French fairy tale is “humane” and rational, while the Russian one is more intricate, its goal is to please the listeners, entice them, surprise (and in this sense it is closer to the Celtic tradition than the French one). Hence - the pronounced aesthetic “festive” character of the Russian fairy tale, its unique colorful language. The style of the French fairy tale is simple and devoid of any embellishments.

MAIN PART.

Any developed language has in its arsenal a sufficient inventory of means to convey any, even the most subtle shades of thought. However, it must be taken into account that the perception of the text, which is carried out by the reader through his “mental field” [Yu.A. Sorokin]¹ or “cognitive baggage” [M. Lederer]², that is, through his experience, preferences, scale of personal values, is determined as well as the psychological characteristics of the reader’s personality - mostly rational (text - a chain of concepts, movements, actions, verbal series) or emotional (text - rhythm, melody, colors, pictures). It is the emotional aspect that is the most important in the perception of the text of a fairy tale, since it simultaneously addresses all levels of consciousness of the individual - both conscious and subconscious. A fairy tale, says M. Simonsen, “speaks” directly to the subconscious (Le contemerveil-leuxparledirectemental'inconscient).

Using the terminology of R.K. Minyar-Beloruheva, one can speak of an “additional aesthetic effect” achieved due to the peculiarities of the structure of speech behavior (for example, the size of the verse, rhymes).

¹Сорокин, Ю.А. Психолингвистические аспекты изучения текста Текст.: автореф. дис. д-ра филол. наук

²Ледер(Seleskovich D., Lederer M. Interpr e ter pour traduire . – Paris , 1987

It is known that the emotional impact of the Russian fairy tale is carried out with the help of the means of verbal imagery inherent in the practice of oral storytelling as a type of creative activity. Numerous colorful "decorations", typical of the Russian fairy-tale-style, are not characteristic of the French tradition, where the oral story occupies a much more modest place than reading aloud. This is another reason for the greater prevalence in France of the literary rather than the folk tale. As a result, despite all the efforts of the translator to preserve the lexical and stylistic specificity of IT, reading the translation does not make a strong impression on the French reader, does not give him, according to the informants, such pleasure as reading the original.

The rhythm that is pleasant for the Russian ear is not typical for the French fairy tale due to the peculiarities of the rhythmic-syntactic organization of French speech. So, the lexical repetition, widespread in the Russian fairy tale, is considered by the French language as a stylistic mistake that should be avoided by using synonyms, words with a broader meaning, a generic name, or pronominal elements when predominating. This trend is clearly seen in fairy tales, for example:

- The next day, Elena the Beautiful again had guests, again music.
- Le lendemain chez Héline la Belle il y avait a nouveau des invités, de la musique..
- ... sees: there is bread on the road, a horse in the bread ... en cheminilvit un champs de blé, et, dedans, unejument.
- In a certain kingdom, in a certain state. - En unlountain pays.

The French language has an extensive group of verbs denoting action indirectly, anaphorically; they are widely used to replace "meaningful" verbs, in:

- Bless - I'll go, and if you don't bless - I'll go.
- Quetu me benissesounon, j'yvais!
- ... hesearched, searched, searched all the corners - all in vain! .
- ilchercha, fouilla, fit tous les coins et les rewins en vain!

The change in the rhythm of a phrase in a French fairy tale is also associated with the replacement of homogeneous predicates, expressed in the personal form of the verb, with a participle or infinitive construction, which is preferred in a French sentence, cf .:

The princess heard this, agreed, stood all night - did not sleep.

Mise au courant, la princesseacceptaetrestadebouttoute la nuit, sans dormir.

Phraseologisms-repetitions are not typical for the French fairy tale due to the lack of regular correspondences, for example:

- . but they look alike, like brothers, - growth in height, voice in voice, hair in hair.
- Ilsetaientisemblables de taille, de voix, de cheveux.

When transmitting repetitions characteristic of the Russian language and not typical of the French language, consisting of the so-called paired synonyms (lived-well, way-road) or less common reduplicative forms (quietly-quietly), language means with similar evaluative and characterological meanings are used:

verb + adverb

посланныепождали-подождали (the messengers waited, waited)

lesmessagerspatienterent encore

царьподумал-подумал (the king thought)

le tsareutbeauflechir

verb + preposition + noun

пустилсявпуть-дорогу (set off on the road)

il se mit en campagne

verb + subordinate clause

просвоежитье-бытьерассказывать (talkaboutyourlife)

luracontacequ'ellefaisait

And yet, in most cases, repetitions are not characteristic of a French fairy tale, which makes the French phrase shorter and less poetic compared to the Russian one:

Long, short(Долголи, коротколи) - au bout de quelque temps.

A fairy tale is a text, simple, ordered, that is, it has a high degree of text coherence. Narrative elements can be considered **so-called links** in the text. There are two types of links: informational and transformative. Informational ones include bundles in which one character tells something to another or the narrator to the listeners:

Il y avait une veuve eussez bonne femme qui avait deux filles...(L.M.-J.)

Elle en demenda permission au roi...(L.M.-J.)

In the first example, we see that the narrator informs the listener/reader; in the second, one character of the tale informs the other.

Transformative links include those in which the state of the action, time or space is transformed, for example, in the example below we are talking about the transformation of space:

La sixième planète était une planète dix fois plus vaste... (S.-Ex.)

As a unit of narrative analysis, elementary plots are used, each of which, as a rule, involves two or more characters, while communication between them takes place in a conversational style. The conditions for the use of conversational style, the very content of the utterance, mainly of a domestic nature, usually do not require the use of complex grammatical structures that express multifaceted logical relationships between parts of the utterance. This is probably why simple sentences predominate in conversational style. Simple sentences in a conversational style of communication, in a dialogue, often have relative semantic and syntactic independence:

- J'ai aussi une fleur.
- Nous ne notons pas les fleurs, dit le géographe.
- Pourquoi for ! C'est le plus joli!
- Parce que les fleurs sont phimires (S.-Ex.; 513)

Simple sentences, losing to a certain extent their syntactic independence, can form more complex syntactic complexes, called asyndetic complex sentences. The connection between individual sentences is determined in such a sentence by the interconnectedness of their meanings and is expressed not with the help of special grammatical means, but by the sequence of their location and rhythmic-intonational means. There are various semantic connections between the parts of an asyndetic complex sentence: its individual parts mutually complement, explain and clarify each other, for example:

- Tu possides les étoiles?
 - Oui.
 - Mais j'ai déjà vu un roi qui...
 - Les rois ne possident pas, ils rignent sur; c'est tres different...
- (S.-Ex.; 304)

As mentioned above, the conversational style in a fairy tale is most common, since in this genre there are a lot of dialogues that consist of a series of replicas or questions and answers. The specificity of the conditions in which the dialogue takes place affects the structure of sentences, that is, it causes, for example, the appearance of sentences with an ellipsis, that is, those that do not include one of the mandatory members of the sentence. In a dialogue situation, the general meaning of the statement is usually clear to the interlocutors from what was said earlier, either due to the fact that the given object or phenomenon was named in the previous remark or phrase, or due to the specificity of the situation in which the conversation takes place, or due to intonation:

- “...Je disais donc cinq cent un million...”
- Millions de quoi?
- Millions de ces petites choses que l'on voit quelquefois dans le ciel.
- Des mouches?
- Mais non, des petites choses qui brillent.

- Des abeilles?
- Mais non...
- Ah! des étoiles.
- C'est bien. Des étoiles. (S.-Ex.;504)

Incomplete sentences should be distinguished from incomplete sentences, which are also common in the language of fairy tales. While the absence of some members in incomplete sentences does not prevent, as can be seen from the examples, understanding the general meaning of the statement, incomplete sentences remain incomplete in meaning, and the interlocutor can sometimes only guess about the unspoken thought. So, in everyday conversation, the speaker does not pre-think and does not process his speech. He often interrupts his speech without finishing it, or jumping from one thought to another, or finding it difficult to formulate a thought, or consciously not wanting to finish what he started, finally, some external reason can prevent the speaker from finishing what he started:

- ... Je n'ai pu aider un jour sit u regrettes trop ta planète. Je puis...
(S.-Ex.;517)
- Je suis sérieux, moi, je ne m'amuse pas à des bakivernes! Deux et cinq sept... (S.-Ex.; 503)
- Ah! ... mais on marche dans la maison... On dirait même...
(Aym; 420)

Depending on the purpose of the utterance in a conversational style, various declarative, interrogative and incentive sentences are used. Spoken language can sometimes take the form of a monologue. When one of the interlocutors tells something to another. In such cases, mostly declarative sentences are used. Dialogue is an alternation of interrogative, exclamatory and declarative sentences in most cases:

- Que fais-tu? dit-il au buveur...
- Je bois, répondit le buveur, d'un air lugubre.
- Pourquoi bois-tu? lui demanda le petit prince.
- Pour oublier, répondit le buveur.
- Pour oublier quoi?
- Pour oublier que j'ai honte, avoua le buveur.
- Honte de quoi? s'informa le petit prince.
- Honte de boire! acheva le buveur. (S.-Ex.;502)

The use of incentive sentences is also very characteristic of the conversational style. They express various shades of will: from a categorical order to a request and exhortation:

- Essaie, dit la fleur des fois en vian et en se balançant a ses fleurs; essaie, et ne t'émerveille pas de tout...
- Retiens bien seulement que, le troisième épuisé, il ne me restera rien à t'offrir... (Nodier; 366, 367)

The emotional attitude to the topic of conversation determines the frequency of the appearance of exclamatory sentences when they are pronounced with increased emotionality:

- C'est exacte! Mais pourquoi eux-tu quets moutons mangent les petits baobabs? (S.-Ex.; 479)
- Mais vous êtes géographe? (S.-Ex.; 511)

As for Russian fairy tales, the situation is as follows. At the lexical level, the transfer of the originality of folk life and spiritual culture can be traced in the following areas:

1) in obsolete words: arching, backyard grandmother, all sorts of bait, dig out, upper room, guests (merchants), tribute-payback, black girl. He often interrupts his speech without finishing her, or jumping from one, an outpost (fort, fortress), a jumping beast, a tavern, a tavern horse, a treasury (money); passable, crimson cloth, thoughtful people, mother, half a field, inflict great damage on honor, bedchamber, club, battlefield, woodpile, chambers, full, warrior, hay girl, settlement, one hundred churchmen, capital city, adversary, dungeon, tower, mansions, beat with a forehead, royal palaces, household servants (yard servants), pleasing;

2) in traditional folklore formulas: beyond the distant lands, in the distant kingdom, on the sea-ocean, on the island of Buyan; the cat is a scientist, a feast for the whole world, to serve faithfully, a golden-maned horse, spring water, a clean field, a wide expanse; a long way, a dense forest (pine forest), golden apples, a golden-maned horse, living and dead water; for dark forests, high mountains; milk river, swan geese, the Russian spirit, with a cheerful feast and for a wedding, grow by leaps and bounds; long, short, close, far;

3) in colloquial and dialect vocabulary: completely (completely, finally), grieve (mourn, grieve, regret, weep), expect (think, believe, hope, assume), blush (flash with a blush);

4) in the names of fairy-tale creatures (and objects): Firebird, Baba Yaga - a bone leg; Sivka-burka, a hut on chicken legs, the seven-headed Idolishche, the Serpent Gorynych, Koschey the Immortal, Miracle Yudo, a filthy monster;

5) in the traditional names of fairy tale characters: Elena the Wise, Ivan Tsarevich, Vasilisa the Wise;

6) in the description of the house, the interior: painted chambers, a stone palace with a golden roof, white stone chambers; oak tables, swearing tablecloths; patterned tablecloths, a manor's house, a room, a boyar's tower, a Russian stove, a hut, a Russian bathhouse, a dump, a closet;

7) in the description of national clothes and national cuisine: red caftan, sable coat, colorful sundresses, honey drinks, bread and salt, loaf, stag, shoes;

8) in the description of the Russian national hero, his combat armor and actions: violent head, valiant head, hand-written handsome man, good fellow, daring fellow, heroic armor, battle club, sharp sword, heavy clubs, good heroic horse, damask swords, sword-hoarder, military harness, mortal combat, tight arrows, a pound club; a tight bow, a hardened arrow, a long spear, a helmet;

9) in the description of national occupations and customs, entertainment: chop wood, heat a Russian stove, go to the river (to the well) for water, feed cattle, carry firewood and water to the hut, sweep the hut, swim in the Russian bath.

The poetics of Russian fairy tales is conveyed by many epithets that create an image of light, fire, purity, joy: sunny, golden, silver, light, brilliant, etc. Russian fairy tale discourse is also distinguished by its special tone of kindness, hospitality and love for the motherland, which is expressed in the use of epithets characterizing a person (beautiful princess, good fellow, soul-girl, kind person, beautiful girl, glorious kingdom, kind guest, our dear guest, dear daughter, welcome guest; glorious, mighty hero, hospitable king, light-hearted parents); vocabulary with a diminutive meaning (baby, Frolushka, glad-happy, swan, children, mother, father, mothers and nannies, sweetie); vocabulary describing the beauty of nature (grass-ant, reserved meadows); some repetitions (doubling of concepts) (call-dignify, bread and salt, father-king); in the old forms of greetings (Hello to many children, sovereign!; To you, good fellows! (to use - praise, glory)).

The imagery and colorfulness of folk speech are expressed in fairy tales by sayings, fables, sayings, comparisons. Paremiias convey different meanings, for example: retribution for evil or good deeds (Do not dig a hole for another, you yourself will fall into it); to describe the beautiful appearance of the hero (neither in a fairy tale to say, nor to describe with a pen); friendships (Where is the needle, there is the thread); folk wisdom (Morning is wiser than evening; The earth is full of hearing; Two deaths cannot happen, but one cannot be avoided); description of the hard life of the hero (a man beats like a fish on ice); characterization of a hero or a fairy-tale creature (Bogatyrsky Poetics of Russian horses fly like a bird). Paroemias are also observed in traditional fairy tale formulas: Soon the fairy tale is told, but the deed is not done soon.

It should also be noted the laughter tone, which is manifested in the irony of Russian fairy tales. Irony sounds in the names of Baba Yaga's (witch) hut: a hut on chicken legs; hut on a chicken leg; hut on chicken legs; a hut on chicken legs, on dog heels; hut on chicken legs, on mutton horns. The tale makes fun of some of the characters; so, the saying in "one fell swoop, a hundred beatings!"- characterizes Foma Berennikov, who calls himself a hero, because he killed a hundred flies with one blow.

Most folk tales are based on antithesis - the opposition of good and evil, weak and strong heroes: a kind and hardworking heroine is opposed to the evil and lazy stepmother's daughters; diligence and kindness, as a rule, are accompanied by beauty, and evil and laziness - by ugliness. The opposition is carried out throughout the story, i.e. parallelism is an important element of fairy tale discourse, one of the most frequent methods of the syntactic level.

CONCLUSION

Language implementation is carried out in the text of a fairy tale with the help of tropes, which, in addition to the figurative function, have an axiological load [С. В. Гладыо]³. In the study of illustrative material, we have established the following patterns: in the French folk tale, the epithet is the most used pictorial means; the presence of metonymy of transfers - synecdoche - was found only in the names of fairy-tale characters; the metaphor in the text of the fairy tale is neutralized. Metaphor is a contextual phenomenon; it can appear in a referential context or in the context of a particular genre. The context determines not only the specific semantic interpretation of an individual expression, but also the possibility of generally bringing it to the class of metaphors. In the presence of post-textual information (fairy-tale genre frame), those expressions that in another text could be accepted only as metaphors (their literal interpretation would be absurd), in the text of the fairy tale are perceived as the norm (J. Coen). Thus, in a fairy tale, according to T. Dobzhinskaya, not quite normative types of predication belonging to a different picture of the world are allowed; therefore, what in another genre would be a metaphor, in a fairy tale it is not obtainable. For example, in the fairy tale "La Petite Annette", the appearance of the Holy Virgin is characterized by an epithet and a metaphor that is neutralized. Thus, the epithet is the adjective "beautiful" (UNE Belle Dame) and the metaphor "glowing with benevolence" (touteresplendissante de grace et de Bont), where, in fact, the metaphorical meaning is neutralized, because the images of saints in fairy tale texts are always associated with the presence of them a certain glow.

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³Гладыо С.В. Эмотивность художественного текста: семантико-когнитивный аспект (на материале современной англоязычной прозы): Автореф. Дис. .канд. фил. наук. Киев, 2000. - 16 с.