

Fairy Tales as a Special Type of Folk Art

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Abstract: The article reflects the common and different types of the fairy tales in English, the artistic and unique features of the fairy tales, study of compositional features in the structure of fairy tales, analysis of features of folk and author's tales, to determine the socio-cultural characteristics of the English people.

Keywords: a fairy tale, folk, miracle, culture, English people, cultural, historical, characteristics, morality, hero, episode, action, leading to climax and denouement.

A fairy tale is one of the popular and favorite genres in the folklore and literature of different peoples. Little children can't walk yet, but they already hear stories from their mothers and grandmothers. Every nation sings about hard work, ingenuity, bravery, and heroism, ridicules laziness and foolishness, condemns cruelty, betrayal, lies in its fairy tales.

As much as we love these fairy tales, we love to immerse ourselves in an amazing fantasy world, where horses fly across the sky, palaces grow overnight, and animals speak with human voices. Why? The answer is simple: fairy tales give people faith in justice and hope for miracles.

Studying fairy tales as a special type of folk art, we understand the psyche of the people, their unique way of life, their cultural values, national icons and symbols. It helps us to better understand representatives of other cultures, to establish intercultural communication. Reading fairy tales has a great energy effect because. They reflect the centuries-old wisdom of the people.

All nations have the same understanding of truth and lies, justice and lies, crime and punishment, heroism and cowardice. At the same time, fairy tales can have significant differences based on the cultural and historical characteristics of the development of a particular nation.

The main motive of English fairy tales is to avoid failure. (Motive is the reason why a person chooses his actions and actions). Therefore, the activities of the heroes of fairy tales are aimed not at achieving any results, but at avoiding loss and failure, as well as at satisfying physiological needs. But even here it must be said that there are no clear motifs in English folk tales. It should also be noted that the activities of the heroes of such folklore are determined not by their own desires, but by external circumstances, duty, etc.

In the texts of English fairy tales, specific information, the statement of known facts prevails. This means that English fairy tales are not so wonderful and magical; they are just sad instructive stories that do not always end well, in which the main character walks around the world and observes some events.

In comparison with the fairy tales of other nations, the motives of activity such as the desire for power and the achievement of success are least expressed in English fairy tales. English folktales are among the simplest folktales on par with Estonians, and in terms of intelligence they are second only to African folktales. As for the values presented in fairy tales, there is practicality and stupidity along with morality. That is, it can be a benevolent, decent person, but impractical and not very smart.

Fairy tales written in English allow you to get to know the traditions, culture, and oral creativity of the peoples of other countries. For example, English fairy tales in which animals are the main characters teach the reader to distinguish good, bright beginnings from bad, to sympathize and help the weak, to

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believe in justice. Wait for the test to complete successfully. The main characters of these tales are wolves or foxes, which represent evil, and good qualities are characteristic of cats or chickens. The whole plot of the fairy tale is built on the constant conflict between good and evil. Wolf and fox are very cunning and dangerous. But the power of evil is softened by the humor that plays an important role in English fairy tales. The villains are constantly teased and often end up in ridiculous, ridiculous situations. The English fairy tale is characterized by the layering of episode upon episode and its repetition. This technique intensifies the action, leading to climax and denouement. The peculiarity of the fairy tale is that it is removed from real time. A strict sequence of events creates a special fairy-tale time in which the chicken and the cat must overcome a series of trials before finding happiness. Usually the fairy tale ends with the victory of good. Evil will be punished. The wolf and the fox get what they deserve. English fairy tales usually do not have traditional beginnings and endings: they lived - they were, I was there.

English folk tales are very different from the Russian ones we are used to. Everything is different in them: the space and the method of construction, the uniqueness of the genre and the plot, the characteristics of the heroes and characters. Fairy tales written in English give us an idea of national myths, legends, ballads, and also introduce us to special elements of the spiritual and material culture of this rich country. All this allows us to get acquainted with the culture and life of England, to study different stages of its history.

English folk tales have their own characteristics:

First, English folk tales are very similar to each other.

Local and magical English folk tales, unlike the Russian one, do not have clear motives - we are used to them since childhood. Here, the desire of the heroes to achieve unprecedented heights and successes, to defeat or rise above the enemy, to acquire wealth, to become intelligent themselves, which was often the main goal of the hero of a Russian fairy tale, is weakened. In general, the characters of English fairy tales are very inert. The main driving force behind the actions of the heroes of fairy tales is famous, not to be stronger and wiser, but to avoid any failure, failure. For example, remember the story "Mr. Mike", in which the little boy Tommy tries to behave himself so as not to fall into the hands of Mr. Mike for dinner. The driving force of the actions of the characters is not real desires and needs, but some external circumstances, conscience and a sense of duty. This is often why English fairy tales are considered too simple.

Secondly, English fairy tales usually describe some situation; give some information or state facts. The story is generally smooth, there are no special explosions and unexpected plot twists. Fairy tales do not always have a happy ending. Sometimes they are even cruel. For example, in the fairy tale "Magic Ointment", the main character, Aunt Goody, fell into the eyes of a demon and "became crooked to death." In fact, fairy tales are more like sad stories.

The reason for this may be the extreme strictness of the British. People also restrained their feelings and emotions while retelling fairy tales.

Third, fairy tales have almost no traditional beginning and end.

It should be noted that everyday English fairy tales are particularly eccentric and may surprise a Russian reader. It is this eccentricity that underlies the comic effect of the fairy tale: for example, "The Three Wise Men" is built on a combination of somewhat ridiculous and unrealistic elements that are very typical of English folklore. "Dick Whittington and his Cat" is a very common English household story that shows us the customs and life of old England very clearly and clearly, as if it transports the readers to old London. It is a very famous story about a poor English boy who gave the most valuable and only thing he had to a captain on his way to Africa, a cat, and how the Moors paid a fortune for it. The field of fairy tales is usually limited to reality, and the more unusual it is to mention and describe a specific geographical place.



But a bright and kind ending is not always found in English folktales and fairy tales - let's remember the fairy tale "The Master of All Masters". The endings are sharper and sometimes even brutal: for example, "Magic ointment". But more often than not, the rebuke is a routine, a harmonious conclusion, without a sharp rise or growth.

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