



FEATURES OF THE INTERACTION OF LANGUAGE AND CULTURES AND THEIR SPECIFICITY OF REFLECTIONS IN THE “FOLKLORE PICTURE OF THE WORLD” OF FAIRY TALES

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ABSTRACT

Incorporation of language and culture in terms of folklore and peculiar picture of the world expressed implicitly and explicitly in fairy tales are scrutinized in the current article.

KEYWORDS

Culture, folklore, folklore culture, folklore picture, picture of the world, fairy tales.

INTRODUCTION

Considering the relationship between culture and folklore, in which a fairy tale is one of the main subspecies, we consider it necessary to note the existence of periods in the development of human society when culture was entirely identified with folklore and was considered only as a folklore culture. Marking the early stages of evolution, Yu.I.Smirnov defines folklore as “knowledge about oneself and the world around passed on

from the elders to the younger and fixed, stable in the forms of execution and assimilation”.

By studying the work of folklorists, linguists and literary critics, we note that from the very birth of the science of folklore, the text was studied in two directions - mythological (W. Grimm, M. Muller, A.N. Afanasiev, A.A. Potebnya) and historical (A.N. Veselovsky) and, accordingly, this implied an



appeal to the most various forms of oral folk art and folk culture. The first direction is based on such characteristics of works of the fairy tale genre, on the basis of which there was a regeneration of older folk ideas, shown in the synthesis of mental and verbal art forms. In the framework of the second direction, the elements and semantics of the surviving rituals and beliefs, which later helped to interpret content and structural components of fairy tale texts should be under focus.

S.A. Dobrovolskaya V.E. Gulyankova T.I. actively pursues research devoted to the analysis of the classification of images and objects fairy tales of different nations. Their goal is to clarify the typology and the content of such concepts as "reality", "attributes" in relation to fairy tale genre. Description of the main methods of conveying fairy-tale realities makes an integral contribution to the development of questions of uniqueness of national cultures. Researchers pay special attention to the features of manifestations of national color in the lexical subsystem of the fairy tale genre in a language and combinations of universal and national peculiarities in the fairy tale text.

Often a fairy tale is defined as a type of folklore in prose and characterized by fiction and anonymity, since the writer of a fairy tale consciously created poetic fiction, and listeners independently interpreted it for themselves, based on experience of lived years and seen and heard actions. Finding an exact scientific definition of the

concept of "fairy tale" is not an easy task. Famous scientists, such as J. Bolte, I.Polivka, V.Ya. Propp and A.I. Nikiforov studied this phenomena. But the question-how to determine "fairy tale", still remains open and relevant today. Among the works of Russian literary scholars, one can single out the work of V.Ya. Propp, "Morphology of a fairy tale", in which he, criticized the approach of Bolte and Polivki, giving his definition of a fairy tale in its most general form as "a story, different from all other types of narration by the specificity of its poetics".

Another major collector and researcher of fairy tales A.I. Nikiforov, gives the following definition: Fairy tales are oral stories, common among the people for the purpose of entertainment, containing unusual sense of the event (fantastic, wonderful or worldly) and distinguished by a special compositional and stylistic construction. Turning to the history of folklore tales, it can be noted that its individual elements date back to the ancient times of the tribal system and mythological thinking, but this genre reached its heyday in era of feudalism. The gradual development of the fairy tale genre has imposed its imprint on the content of fairy tales.

The origin of a fairy tale from a myth causes almost no one doubt. The presence in both genres of similar plots, motives, characteristics for primitive rituals, rites and customs sometimes even created controversial situation in the interpretation, as some attributed one text to myths, and others - to fairy tales. Despite their similarities, the tale



acquires new features that are characterized by the evolution of the consciousness of society and the change of their cultural and religious landmarks. Researchers of oral folk art have a genuine interest causes the study of fairy tale texts because of its genre originality, and this process takes place in several directions [3].

The accumulated experience of generations is especially strongly expressed in language, which the people speak, as well as in the works of oral folk creativity, including fairy tales. The word “language” is poly-semantic and multifaceted, and means various natural and artificial means of communication. Having analyzed the meaning of the term “language”, we can define the following meaning of the word: “language is a system of defining thoughts in words, which has a certain phonetic and grammatical structure, and also is a means of communication. Therefore, the concept of "language" structurally can be represented as an "atom" that manages "linguistic" orbits that diverge from it in different directions [7, pp. 133–141].

Various researches have paid attention to the importance of language, not only as a means of communication, but also as an instrument of thinking and cultural development. W. Humboldt first drew attention to the fact that “Language is an organ that generates thought, and therefore intellectual activity and language are one whole” [1]. On this issue, another definition is presented by E. Sapir, which indicates that “language continually follows thought, despite the fact that

its structure and form are hidden and can be explained only under certain conditions.”

For carrying out linguoculturological analysis, we consider it necessary to consider not only the concept "language", but the concept of "culture". there are many definitions of the concept of "culture", too. Now we will scrutinize various approaches to the definition of culture, which are considered through different scientific paradigms: Social approach - an approach based on interpretation of this phenomenon, different from nature, biological and physiological data that are not inherent in a separate to an individual, but to a group of people who are connected by communication (Oswalt W., Khursanov, N.);

Cognitive approach - culture in this case, is explained in terms of the languages of realities and mental processes (W. Goodenough);

Semiotic approach - in the interpretation of this approach lies in the definition of a system of material signs, which find their reflection into the world and can be used as a means of communication (K. Levi-Strauss)

However, none of these definitions is complete, since we reveal only one of the aspects of culture, they become limited and do not define it as a whole.

The measure of cultural content was considered the evolution of man from barbarism to progress, in connection with this fact, in different societies



cultural differences were explained in different ways. The stronger the society was in terms of signs of civilization, the more progressive it was in cultural sense. After all, the idea on which the definition was previously based culture, expressed that it is a universal phenomenon, which is the characteristic of every society.

However, at present, A. Vezhbitskaya proposes to consider especially successful definition of culture offered by K. Hertz, who defines it as "a pattern of meanings reflected in symbols and developing historically, as well as a system of passing from generation to generation of ideas that are used in society and on the basis of which refine and expand people's knowledge of life".

While exploring culture, representatives of all scientific schools came to conclusion that language has a dominant role in this complex phenomenon. E. Sepira argues that: "The role of language in enriching culture and its historical continuity is obvious and very important at all its levels: both on high and on its primitive levels. Main share of cultural fund of a primitive society keep more or less clearly formulated language form".

In modern linguistics, the question of the place and meaning of language and thinking in the development of the picture of the world is solved inaccurately. Language is the most important means of creating pictures of the world in the mind of the speaker, so its role is especially great in time of cognition of the surrounding reality at

an early stage of development humanity. In addition, being a product and an important part of culture, language conveys national identity and accumulates cultural values in grammar and lexical and idiomatic means, constructing pictures of the world that differ among different peoples [7, pp. 133–141; 12, pp. 210-215].

Trying to unravel the inexplicable messages of nature and the mysterious facet of culture, people living for many centuries begin to form their own picture of the world. And the diversity of these national cultures enriches world culture. Acquaintance and comprehending someone else's national culture, ranking it among the universal spiritual and material values, a person fills his inner world and makes it much richer. And one of the important components of national culture is folklore, which plays an extremely important role. Considering the concept of "folklore" in a narrow sense, which is associated with a linguistic and informative system of concepts, we note that, attaching an ethnographic context to these concepts, one can define folklore as the totality of all verbal and non-verbal structures in daily life. The folklore picture of the world, like any holistic picture of the world, is a comprehensive image of reality, reproducible system of language units. However, this image is idealized; that is to say, it is not identical to the real world, because it contains people's hopes, expectations, spiritual values and moral ideals. But since folklore is part of folk art and serves its daily practical purposes, then created aesthetic reality cannot be explored without connection with the true way of life of the



people, as it conveys social experience and accumulated knowledge about the world from generation to generation [14, pp. 26-28].

The correlation of the linguistic picture of the world of fairy tales with different forms of folk culture and reconstruction on the basis of the missing elements of spiritual culture (mythopoetic and religious beliefs) are fully possible only within the framework of cultural and ethnolinguistic study of works of this genre. The folklore texts of the tales of the British Isles are distinguished by their high linguoculturological potential, and it depends, first of all, on such basic features of folklore as fidelity to tradition and collectivity. It is revealed that linguoculturological analysis makes it possible to describe a folklore sample as a cultural and linguistic phenomenon. At the same time, the core of the national culture is such a picture of the world that allows us to show the integrity.

The folklore picture of the world is one of the main forms of representation of ancient culture of the people. It is the collective unconscious pantry of the past archaic attitude, rejected in the course of cultural and historical development of the ethnic group.

We assume that the fabulous picture of the world, like the folklore shows the surrounding reality, covering almost every cultural identity of the people. In the fabulous picture of the world we can see accumulated features of lifestyle, organization of labor activity; rules and

prohibitions that regulated the daily life of an ancient man, as well as his ideas about the ancient world; fundamental ideas about space and time, as well as ways of influencing the world. Estimated characteristics of the picture of the world allow us to judge the attitude of the people to objects of the surrounding reality, persons and events.

CONCLUSION

Following the logic of presentation, the fabulous picture of the world is considered as a holistic image of the world, reflected in the language of a fairy tale. It is the part of the folklore picture of the world and has, on the one hand, features specific to the fairy tale genre. On the other hand, fabulous picture of the world has much in common with the images of reality, which is captured in the works of other folklore genres. Separate details of the picture of the world of a folk tale are characterized with special semantics and deep meaning, not always clear to modern person. Only through the use of data obtained as a result of studying the symbolic meaning of images and elements of other folklore genres and forms of folk art, we can realize their symbolism.

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