

ANALYSIS OF THE FOLKLORE TEXTUAL STRUCTURE OF RUSSIAN FAIRY TALES

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ABSTRACT

This article discusses the features of the use of lexical units in Russian folk fairy tales. The relevance of the research can be explained by the fact that this area of literature is insufficiently studied from the point of view of the semantic and stylistic side.

Keywords: *fairy tale, lexical repetitions, tautology, parallelism, euphony.*

АНАЛИЗ ФОЛЬКЛОРИСТИЧЕСКОЙ ТЕКСТОЛОГИИ РУССКИХ ВОЛШЕБНЫХ СКАЗОК

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АННОТАЦИЯ

В данной статье рассматриваются особенности использования лексических единиц в русских народных волшебных сказках. Актуальность исследования можем объяснить тем, что данная область литературы недостаточно изучена с точки зрения семантико-стилистической стороны.

Ключевые слова: *сказка, лексические повторы, тавтология, параллелизм, эвфония.*

RUS ERTAKLARINING FOLKLORIK MATN TAHLILI

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ANNOTATSIYA

Ushbu maqola rus folk talqinlarida leksik birliklardan foydalanishning o'ziga xos xususiyatlarini qamrab oladi. Tadqiqotning dolzarbligi ushbu adabiyot sohasi semantik-uslubiy jihatdan yetarlicha o'rganilmaganligi bilan izohlanishi mumkin.

Kalit so'zlar: *ertak, leksik takrorlash, toatologiya, parallelizm, euphonia*

INTRODUCTION

Magical folk tales are a part of folklore, which is the basis of traditions, legends, beliefs and superstitions transmitted by word of mouth. Fairy tales, being an integral

part of human consciousness, directly affect the formation of national identity. They are always surrounded by an amazing aura of mysticism, which hides the motives, the state of mind of the characters, their desire for happiness, beauty and truth. Humanity cannot realize many dreams in reality: stop time, hold the dawn, find eternal youth and defeat inevitable death, expresses them in the form of fairy tales. In addition to the mystical, magical folk tales have important practical applications: they prepare the younger generation for real life, lay down the main scenarios, introduce the most important cultural values.

DISCUSSION AND RESULTS

A fairy tale is a precious source of historical experience of the people, who cherish the ideals and aspirations, memory and thoughts of the people who created it. Fairy-tale texts, like a mirror, reflect the cultural and educational experience, its national spirit with its unique symbolism, historical and natural living conditions. The fairy tale, being a special epic genre, is an example of the cultural, spiritual, aesthetic value orientations of the people. It preserves a centuries-old ideological heritage, which reflects the mentality and national culture. At the same time, the plot types of most fairy tales are international.

V.V.Vorobyov writes: "Being one of the signs of a nation, its "social interaction, language is the main form of expression and existence of national culture." [4] This is how the value of a fairy-tale text is represented by its language, vocabulary. Here you can hear live folk colloquial speech, see the national flavor, traditions.

Consequently, a fairy tale has great ideological value and artistic appeal. A distinctive feature of Russian fairy tales is strictness, canonicity. This is what distinguishes it from other genres. The fairy tale occupies a separate position in the system of genres of fairy-tale folklore, thanks to the developed strict and relatively closed genre form. The canonicity of the compositional structure and stylistics of this most typical variety of the genre gave a noticeable impenetrability to influence it [8].

The picture of the tales is enlivened with the help of a rich language, which has also become one of the characteristics of fairy tales. Therefore, the study of high-frequency linguistic phenomena has become an indispensable task for the study of fairy tales. In this article we will analyze the linguistic phenomena that often appear in fairy tales.

In fairy tales, you can find tautological combinations that denote the movement of the hero in space: "shouted- shouted", "walked, walked ...", "flew-flew", and others. Such tautological expressions are used to slow down the movement, attract

the reader to the upcoming event, arouse interest in it and convey the emotions, moods and experiences of the main characters. To do this, the techniques of reproducing surprise and surprise are also used.

These techniques perform an important aesthetic function. At the same time, these verbs convey the emotions and feelings of the characters. Also, a tautological combination often appears in literary works in order to deepen readers' understanding of the work and consolidate the meaning expressed by the author. Some of the tautologies, becoming rather colloquial variants, pass into the status of commonly used and lose the color of a gross mistake: I have never heard of it; bitter grief; all alone; wonderful. Other tautological phrases are words with the same root: "to do business", "to make jam", "old old man", etc.

The use of diminutive suffixes in fairy tales, for example, the suffix -usk-, expressing a positive attitude, reflects an important feature of the Russian folk worldview. Words such as zimushka (Russian winter), volushka (will – desired), smertushka (death — inevitable), bride (bride, who is perceived here as deserving pity), golovushka (head, especially in complaints like my poor little head), goryushko (grief that must be accepted), khlebushko (Russian Russian bread, which is often not enough), neighbor (neighbor), moryushko (sea) — all of them reflect the traditionally Russian attitude to life, expressed in Russian literature.

In oral folk art, diminutive suffixes are often used among the names of characters, which convey the sympathy and sympathy of the narrator and listener: Ivanushka, Maryushka, Egorushka, Melanyushka Kiribeyevna, Kuzenka, Alyonushka, Tereshechka, Snegurushka.

If the hero arouses the sympathy of the authors, but in the course of the fairy tale makes mistakes, which then have to be corrected, if he himself changes or changes his opinion to a more correct one, his name has a diminutive-dismissive character, which gives him the same suffix - to -: Ivashka, Martynka, Eroshka, Antoshka. Ivanushka the fool is funny, ridiculous with his stupidity, makes you feel the mental superiority of the listener and, probably, that's why we love and, as in other fairy tales, wins over his sane, down-to-earth and selfish brothers, although not at all striving for it. He is affectionately called Ivanushka the fool [6].

Thus, the analysis of words, which includes suffixes of subjective evaluation, helps to understand the character of fairy-tale characters more deeply, reveals the pictorial role of suffixes in creating images of characters of Russian folk tales. Suffixes finally form the meaning of a word, clarifying it, and sometimes completely changing it. Words with similar suffixes serve not only to express the narrator's

thoughts, but also to express his feelings, experiences and attitude to the hero, the events of the narrative.

Descriptions play an important role in fairy tales. Without a description of the hero, we cannot recognize his appearance, his strength and character. E. V. Pomerantseva writes in this regard: "Constant formulas are also used by storytellers when creating the image of the hero: often storytellers, wanting to give an idea of the beauty of the heroine, do not bother to describe her appearance, but limit themselves to the traditional formula: "Neither to say in a fairy tale, nor to describe with a pen, the beauty is indescribable" [7].

A. Razumova identifies various formulas of circumstances. In her opinion, they indicate the place, time and nature of the action: "in a certain kingdom, in a certain state", "at a given time", "whether it is short for a long time", "above the standing forest, below the walking cloud", "by leaps and bounds" and so on. [7]. N.M. Vedernikova calls them transitional space-time formulas: "is it close, is it far", "is it low, is it high", "neither more nor less" and others [3]. Antitheses are used here: close-far, low-high, much-little. Also in a fairy tale, you can find names-definitions, attributive adjectives with nouns, formulas-maxims, etc., for example, such as: "height to height, hair to hair, voice to voice", "neither in a fairy tale to say, nor with a pen to describe", also attributive combinations of an adjective with a noun: "a clear field", "dense forests", "Russian spirit", etc. There are formulas-maxims: "soon the fairy tale affects, but not soon the thing is done", "as it is said, so it is done".

Also in fairy tales you can meet all sorts of rhyming expressions, for example: "The fairy tale begins from the siva, from the burka, from the kaurka's things. On the sea, on the ocean, on an island on a Buyan, there is a baked bull, a crushed onion next to it; and three young men walked, went in and had breakfast, and then they go — brag, amuse themselves: we, brothers, were at such and such a place, ate more than a village woman of dough! This is a saying, a fairy tale will be ahead" "Apple tree, apple tree, throw off your shadow, dress me in silver and gold", "Take your daughter, old man, to a forest hut".

I. A. Razumova believes that "rhythm and rhyme serve as a means of ensuring stability, stability of formulas. Together with other euphonic means, otherwise assonances, alliterations, rhythm and rhyme help to create the integrity of the formulaic stereotype" [8].

Russian fairy tales are characterized by diverse euphony as a special and typical repetition of sounds and rhythmic organization, embodying a certain purposeful author's idea. In fairy tales, phonetic expressive means and artistic rhythmic methods

are used, the purpose of which is to create euphony – alliteration and assonance. Such euphony is noted in the beginnings, endings, and plot development of fairy tales to represent the development of the plot of a fairy tale and perform an important speech function. A specific feature of the use of these means and methods is that they are closely related, complement, reinforce each other, they effectively contribute to the realization of the author's artistic idea.

Euphonic words can be seen everywhere in fairy tales, usually in order to depict the plot, character characteristics, and environment. "Days go by days, hours run by hours" (from the fairy tale "Marya Morevna")

Euphonic words perform a rhythmic function. For rhythmicity, words are selected that are very close in sound, but completely different in meaning: “by the years - by the hour”, “kolodochka - diaper”, “back - front”, “legs - horns”, “korets - the end”, “all - impossible”, “ogonets — the end”, “fairy tale - butter”..... Such rhythmic pairs reflect a diverse fairy-tale world that captivates countless children and adults. Epithets, verbs, prepositions, adjectives, adverbs, addresses, etc. can be repeated in a fairy tale. The repeatability of these elements is closely related to parallelism. According to N. M. Vedernikova, "the rhythmic construction of the formulas themselves, their use of tautology and repetitions, constant epithets contribute to better memorization of fairy tales and more accurate transmission when retelling their contents" [3].

CONCLUSION

Thus, repetition, parallelism, formality vividly characterize the style of tradition. The language of a fairy tale largely depends on the narrator – it is told in simple language. Canonicity, stability and tradition did not prevent the storytellers from telling their fairy tale in bright, colorful, lively folk Russian. As noted above, national identity is reflected in the language, in the vocabulary. The language of the storyteller allows you to recognize the dialects of a particular area, their differences from each other. The richness of stylistic techniques, the variety of stable expressions, the abundance of parallel syntactic constructions is a specific feature of a fairy tale. Summing up, we can say that fairy tales express lifelike concepts and preserve the high ideals of goodness, truth and justice of the Russian people. And all this is reflected with the help of visual means of language.

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