

# Linguistic And 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.

**Key words:** 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” - «Ослиная шкура», “Snow White” - «Белоснежка», “Cinderella” - «Золушка», “Blue Bird” - «Синяя птица», “A Boy with a Finger” - «Мальчик с пальчик», “Sivka-Burka” - «Сивка-бурка», “Nikita Kozhemyaka” - «Никита Кожемяка», “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 nocе 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] or "cognitive baggage" [M. Lederer], 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 conte merveilleux parle directement a l'inconscient).

Using the terminology of R.K. Minyar-Beloruicheva, 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).

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 chemin il vit un champs de blé, et, dedans, une jument.

- In a certain kingdom, in a certain state. - En un lointain 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.

- Que tu me benisses ou non, j'y vais!

- ... he searched, searched, searched all the corners - all in vain! .

-il chercha, 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 princesse accepta et resta debout toute 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.

- Ils etaient si semblables de taille, de voix, de cheveux.

### 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 [S.V.Gladio]. 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" (toute resplendissante 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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