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COMPOSITIONAL AND LINGUOSTYLISTIC PECULIARITIES OF THE TRADITIONAL FAIRY TALE

Стаття присвячена особливостям традиційної казки. Казка тлумачиться як особливий жанр із власним лексиконом, певними композиційними особливостями, набором стилістичних засобів, мовних експресивів, залишаючись у полі зору дослідників.

Ключові слова: традиційна казка, жанр, композиція, стилістичний прийом.

Статья посвящена особенностям традиционной сказки. Сказка трактуется как особенный жанр с собственным лексиконом, определенными композиционными особенностями, набором стилістичних засобів, языковых экспресивов, оставаясь в центре внимания исследователей.

Ключовые слова: традиционная сказка, жанр, композиция, стилистический прием.

The offered paper is devoted to the peculiarities of traditional fairy tale. Up to the present day the fairy tale is regarded as a separate genre, which is marked by its own lexicon, the special peculiarities of the composition, the usage of various stylistic devices, expressive means of language, and is of vital interest and importance to linguists.

Key words: traditional fairy tale, genre, composition, stylistic device

The main goal of the present paper is to study the semantics, composition, style of the traditional fairy tale as a separate literary genre. The tasks of the paper are more precise: 1) to reveal the special peculiarities of the traditional fairy tale; 2) to single out the traditional fairy tale on the factual material. The material of the paper is borrowed from a collection of folk fairy tales.

Traditionally the tale is considered to be one of the main folklore genres. In folklore by genre is understood a combination of works, which have the same poetic system, pragmatic purpose, structure and music system [2, c. 46].

The tales get their name from the inclusion of *fairy*, but word *fairy* has more than one meaning. T. Keightly speculated that the root of the word *fairy* was the Latin *fatum* 'doom', which led to the Latin verb *fatare* «to enchant», in French it became *faer*, then made the substantive *faerie* «illusion, enchantment», the meaning of which was afterwards extended, particularly after it was adopted by English. According to Th. Keightly, the first meaning of *faerie* was «illusion», the second – «the land of illusions», the third – «the inhabitants of that land», and the fourth – «an individual inhabitant» [4, p. 5-10].

J.R.R. Tolkien insists that the fairy tale gets its name from the reference to the second of these meanings. He says: «Fairy stories are not in normal English usage stories about fairies or elves, but stories about Fairy, that is Faerie, the realm or state in which fairies have their being» [9, p. 8]. V. Propp, in his turn, points out that the word *fairy* is purely theoretical as other types of tales also can be of a fairy character, with fantastic heroes (for example, the devil) and events. He distinguishes fairy tales «not from the point of view of their fictitious character (like A. Aarne), but according to their composition, their structural features, their so to say syntax, which can be easily determined scientifically» [2, c. 47].

However, there is no a precise definition of the tale. All of them are, as a rule, not concrete enough and do not point out the basic features of every distinguished type (see [10, p. 5; 7, p. 1; 5, p. 7; 6, p. 1 and others]).

Nevertheless we can easily distinguish between the fairy tale and other types of tales. The compositional peculiarities of a fairy tale make V. Propp to single out the fairy tale as a special folklore genre. [1, c. 20] The structure of the fairy tale can be defined in the following way: «Every fairy tale has an initial situation, in which the hero or the members of the family are named. Though this situation is not a function, it is a very important element. After the initial situation the functions of the characters follow. The number of them... is limited (there are only 31 functions)» [1, c. 20]. (see also [6, p.3 1]) These functions build up the plot of a great number of fairy tales. It is worth mentioning that all the functions are logically connected and every other function follows from the previous one. All of them are grouped round one core.

There are seven characters in the fairy tale (see [1, c. 60-61]). Besides, a lot of functions can be divided into certain spheres, which correspond to certain performers – these are spheres of action: 1) the antagonist's sphere of action; 2) the donor's sphere of action; 3) the helper's sphere of action; 4) the princess and her father's sphere of action; 5) the sender's sphere of action; 6) the hero's sphere of action; 7) the antihero's sphere of action. (see also [2, c. 47; 6, p. 31])

Moreover there are certain principles, according to which the fairy tale is created. They are called the «epic laws»: 1. A tale does not begin with the most important part of the action and it does not end abruptly. There is a leisurely introduction; and the story proceeds beyond the climax to a point of rest or stability. 2. Repetition is everywhere present, not only to give a story suspense but also to fill it out and afford it body. This repetition is mostly threefold, 3. Generally there are but two persons in a scene at one time. Even if there are more, only two of them are acting simultaneously. 4. Contrasting characters encounter each other – hero and villain, good and bad. 5. If two persons appear in the same role, they are represented as small or weak. They are often twins and when they become powerful they may become antagonists. 6. The weakest or the worst in a group turns out to be the best. The youngest brother or sister is normally the victor. 7. The characterisation is simple. Only such qualities as directly affect the story are mentioned: no hint is given that the persons in the tale have any life outside. 8. The plot is simple, never complex. One story is told at a time. The carrying along of two or more subplots is a sure sign of sophisticated literature.

9. Everything is handled as simply as possible. Things of the same kind are described as nearly alike as possible, and no attempt is made to secure variety. [8, p. 455-456]

The fairy tale is seen to be made up of a number of functions of the characters or motives rather logically knit together. The motives make up the plot of the tale and the type. Each type consists of a varying number of motives in a given sequence. A number of all known motives occurs only in a limited number of tale types or on the contrary, is quite ubiquitous, and their presence is not restricted to only a few types [6, p. 2]. The others believe that most of the motives can be traced back to rituals, habits, customs and laws of primitive and pre-capitalist societies. Moreover, such acts which occur in tales as cannibalism, human sacrifices, ... [4, p. 24-25; 10, p. 6].

A lot of scholars have attempted to draw lists of motives. A more elaborate list of motives is suggested by S. Thompson and others [8, p. 23-175]. First of all, the fairy tale is melodramatic in tone and character. Its protagonists are few in number: the hero (heroine), the kindly helper or helpers, and the villain or villains. As a rule, there is only one hero. The exceptions are few and far between. The melodramatic character of the fairy tale comes out very clearly in the description that is given of the general conditions of the hero or heroine at the outset of her or his career. They are said to find themselves in a truly miserable state. As for the virtues, possessed by the hero, the chief of these is, of course, courage. Next come cleverness, presence of mind, but also generosity, willingness to listen to good advice, kindness and the common decency. In the heroine courage naturally falls somewhat into background, but the other virtues remain much the same. All these are qualities, which have always been prized and presumably will continue to be for centuries to come. With all his virtues, however, the hero would hardly succeed in his task if it were not for kind helpers. In a large number of tales the helper is clearly of the supernatural variety.

Like every good melodrama, the fairy tale has its villain or villains. In the end the hero always manages to conquer them and they receive their punishment.

In the centre of the fairy tale stands the task or tasks, often three in number, of the hero. Their nature varies, of course, in different types. One of the most common is the quest motive. Another very common set of tasks is connected with wooing adventures.

The tale under analysis – *The Story of the Three Bears* – is a sample of a traditional well-known fairy tale, with singled out fairy tale formulas and compositional patterns, close on V. Propp's thesis [1, c. 60-61].

<i>Once upon a time there were Three Bears, who lived together in a house of their own in a wood.</i>	Time and place of action are indicated; the initial situation of the tale – A traditional fairy tale formula.
<i>They had each a bowl for their porridge... a chair to sit in... a bed to sleep in.</i>	The characters are named: Three Bears – trebling.
<i>One day, after they had made the porridge for their breakfast and poured it into their porridge bowls, they walked out into the wood while the porridge was cooling...</i>	Modified function «One of the members of the family leaves his home».
<i>A little girl, called Goldilocks, who lived at the other side of the wood and had been sent on an errand by her mother, passed by the house and looked in at the window... She opened the door and went in...</i>	Modified function «The antagonist is trying to make a reconnaissance».
<i>1) First she tasted the porridge of the Great Big Bear ... next – the porridge of the Middle-Sized Bear... and then the porridge of the Little Wee Bear...</i>	Modified function «The antagonist brings damage to one of the members of the family». Trebling.
<i>2) Then Goldilocks... sat down in the chair of the Great Big Bear... And then she sat down in the chair of the Middle-Sized Bear... she sat down in the chair of the Little Wee Bear...</i>	Modified function «The antagonist brings damage to one of the members of the family». Trebling.
<i>3) And first she lay down upon the bed of the Great Big Bear... And next she lay down upon the bed of the Middle-Sized Bear... And then, she lay down on the bed of the Little Wee Bear... By this time the Three Bears thought their porridge would be cool enough for then to eat it properly: so they came home to breakfast.</i>	Modified function «The antagonist brings damage to one of the members of the family». Trebling. 1), 2), 3) – trebling of function 7.
<i>1) The Three Bears discovered that somebody had tasted their porridge: a) the Great Big Bear: «Somebody has been at my porridge!»; b) the Middle-Sized Bear: «Somebody has been at my porridge!»; c) the Little Wee Bear: «Somebody has been at my porridge, and has eaten it all up!»</i>	Modified function «The hero is informed of his being in need of something, asked to do something or sent somewhere». a), b), c) – trebling. Modified function «The hero is informed of his being in need of something, asked to do something or sent somewhere». a), b), c) – trebling.

- 2) *The Three Bears discovered that somebody had been sitting in their chairs:*
 a) *the Great Big Bear: «Somebody has been sitting in my chair!»*
 b) *the Middle-Sized Bear: «Somebody has been sitting in my chair!»*
 c) *the Little Wee Bear: «Somebody has been sitting in my chair, and has sat the bottom through!»*
- Modified function «The hero is informed of his being in need of something, asked to do something or sent somewhere».
 a), b), c) – trebling.
 1), 2), 3) – trebling of function.
- 3) *The Three Bears discovered that somebody had been lying in their beds:*
 a) *the Great Big Bear: «Somebody has been lying in my bed!»*
 b) *the Middle-Sized Bear: «Somebody has been lying in my bed!»*
 c) *the Little Wee Bear: «Somebody has been lying in my bed – and here she is still!»...*
- Trebling.
-*Up she started, and when she saw the Three Bears on one side of the bed, she tumbled herself out at the other and ran to the window...*
- Modified function «The antagonist is punished».

Thus, taking into consideration the structure of the tale under analysis we can draw the following conclusion. This tale as well as other tales of the kind has a complicated plot and structure than the traditional tale does, but the structure of this tale, though it is based on some fairy tale motives and compositional patterns, fully depends on the laws of literature and not the epic laws. At the same time, the fairy tale is characterised by a series of motives or functions, the number of which is limited. All the functions are logically knit together and every other function follows from the previous one. All of them are grouped round one core. Using the fairy tale motives, formulas and compositional patterns, one can create a fairy tale, to which all the other tales will be variants, as the same compositional pattern may be the basis of various plots.

Future research on fairy tale, both traditional and literary, can be carried in various ways. More deep researches are needed on different aspects of folklore genres, such as tales, proverbs, paroemias, songs.

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