

References:

1. *Bokei O. Eki tomdyq tandamaly shygarmalary. – Almaty: «Jazyshy», 1994. - 1 t. – 496 b.*
2. *Bokeev O. Bizdin jaqta qys uzaq. Almaty, 1984*
3. *Bokeev O. Atay-kere. – Almaty: «An Arys», 2010. – 302 b.*
4. *Syzdyqova R. Saikestik. – Almaty: «Jazyshy», 1984. – 177 b.*
5. *Bokei O. Shygarmalary. Povester. – Almaty: El shejire, 2013. – 384 b.*
6. *Ashimhanuly D. Talanty eren, tabıgaty bolek-ti // Oralhan. – Almaty: Oner, 2000. – 312 b.*
7. *Almuqanova R. Qubyly saryny jane kentavrlar // «Qainar» Yniversitetinin habarshysy, - 2010. . - №3/2. – 277 b.*
8. *Otarbaeva G.N. O.Bokeidin «Saitan kopir» povesindegi miftik tanymnyn korkemdik-ideialyq qyzmeti // QazUY habarshysy, - 2015. №3. – 183 b.*

MPHTI 17.82

<https://doi.org/10.51889/2021-3.1728-7804.06>

*Tsui Ts.¹

¹*Abay Kazakh National Pedagogical University,
Almaty, Kazakhstan
2nd year doctoral student, cui@ mail.ru*

LINGUISTIC FEATURES OF RUSSIAN FOLK TALES

Abstract

Russian folk tale surprises with its rich vocabulary, colorful turns, and unusual stylistic methods. In order to plunge into the world of the Russian folk tale, in this article, we will analyze each feature separately and highlight more indicative features in each. The tale has a generalizing idea that has been developed over the centuries. In a fairy tale, artistic thought itself plays a huge role, and this unity is created thanks to certain means: repetitions, epithets, hyperbole, antithesis and other stylistic and compositional techniques. From the point of view of their stylistic specifics, Russian folk tales are taken a particular interest. Ergis G.U. argued that not only their content but also the stylistic features of the text serve as a means of moral education of the reader. The grammatical properties of units consist of: forms of words, phrases, sentences, order of units, grammatical meanings of forms, etc.

Keywords: fairy tale, folk, style, vocabulary

*Цуй Ц.¹

¹*Абай атындағы Қазақ ұлттық педагогикалық университеті,
Алматы, Қазақстан
2 курс докторанты, cui@mail.ru*

ОРЫС ХАЛЫҚ ЕРТЕГІЛЕРІНІҢ ЛИНГВИСТИКАЛЫҚ ЕРЕКШЕЛІКТЕРІ

Андатпа

Орыс халық ертегісі өзінің бай лексикасымен, түрлі-түсті бұрылыстарымен және ерекше стилистикалық тәсілдерімен таң қалдырады. Орыс халық ертегісінің әлеміне ену үшін, осы мақалада біз әр ерекшелікті бөлек талдап, әрқайсысында одан да айқын белгілерді

бөліп көрсетеміз. Ертегіде ғасырлар бойы қалыптасқан жалпылама идея бар. Ертегіде көркемдік ойдың өзі үлкен рөл атқарады және бұл бірлік белгілі бір құралдардың арқасында жасалады: қайталанулар, эпитеттер, гиперболалар, антитезалар және басқа стилистикалық және композициялық әдістер. Олардың стилистикалық ерекшелігі тұрғысынан орыс халық ертегілері ерекше қызығушылық тудырады. Эргис Г. у. олардың мазмұны ғана емес, сонымен қатар мәтіннің стилистикалық ерекшеліктері де оқырманға адамгершілік тәрбие беру құралы ретінде қызмет етеді деп сендірді. Бірліктердің грамматикалық қасиеттері мыналардан тұрады: сөз формалары, фразалар, сөйлемдер, бірліктер тәртібі, формалардың грамматикалық мағыналары және т. б.

Түйін сөздер: ертегі, фольклор, стиль, лексика

*Цуй Ц.¹

¹Казахский национальный педагогический университет им. Абая,
Алматы, Казахстан
докторант 2 курса, cui@mail.ru

ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ РУССКИХ НАРОДНЫХ СКАЗОК

Русская народная сказка удивляет своей богатой лексикой, красочными оборотами и необычными стилистическими приемами. Чтобы окунуться в мир русской народной сказки, в этой статье мы проанализируем каждую особенность отдельно и выделим в каждой более показательные черты. В сказке есть обобщающая идея, которая вырабатывалась веками. В сказке огромную роль играет сама художественная мысль, и это единство создается благодаря определенным средствам: повторам, эпитетам, гиперболе, антитезе и другим стилистическим и композиционным приемам. С точки зрения их стилистической специфики особый интерес представляют русские народные сказки. Эргис Г.У. утверждал, что не только их содержание, но и стилистические особенности текста служат средством нравственного воспитания читателя. Грамматические свойства единиц состоят из: форм слов, фраз, предложений, порядка единиц, грамматических значений форм и т.д.

Ключевые слова: сказка, фольклор, стиль, лексика

Introduction. Russian folk tales are a topic that deserves serious scientific research. Since, they represent the preserved memory of the folk and moral ideas which are embodied in a figurative, clear and exact word. The Russian fairy tale is a unique phenomenon, because it attracts researchers from different directions, namely literary scholars, linguists, ethnographers and historians. V. Ya. Propp in his work “The historical roots of a fairy tale” said: “The field of a fairy tale is huge; its research requires the work of several generations of scientists. The study of a fairy tale is not so much a private discipline but mostly an independent science of an encyclopedic nature” [1].

The tale is so multifaceted and rich that it is impossible to study all the phenomena at once.

Methods. As the brightest example of folklore the Russian folk tale is characterized by the presence of lexical components that are foreign words that native speakers speak. Words are the key for understanding the way of life and the structure of that time linguistic society to get the knowledge about other existing cultures. E.A. Maklakova identifies the following forms of manifestation of the stylistics of linguistic phenomena:

- “the names of cultural realities (stringless balalaika, free Cossack, Siberian felt boot);
- the names of onomastic realities (Ivan, who does not remember kinship; Ivanov, Petrov, Sidorov);

- the names associated with national precedent texts (swan, cancer and pike, Masha the lost [Masha-rasteryasha], prim young lady, extra person);
- the names of national-historical non-equivalent realities (master, boyar, man, archer);
- the names of national-material (everyday) realities (arshin s shapkoі [arshin with a cap; short person], a fount of wisdom);
- the names reflecting national-cultural symbols (for example, national-cultural differences are revealed in color symbols. Black symbolizes ugliness, hatred, sadness, death, black hundred, black soul and rabble)” [2].

In the study, we will adhere to the opinion of E.A. Maklakova that the stylistics of linguistic phenomena is representing the national culture in linguistic phenomena only in a form that can be seen and rationally explained. Russian folk tales are characterized by the frequent use of emotionally expressive vocabulary, which makes it possible to express a positive or negative assessment of the characters and current events. One of the features of folk tales is the wide use of certain well-established expressions: “in a certain kingdom, beyond the distant land, in the thirty-tenth state”, “in the kingdom behind nine mountains”, “a feast for the whole world”, “neither a fairy tale nor a feather can describe”, “soon the fairy tale ends, but not soon things are going to be done”, “will it long or short”, “go wherever they look”, “they began to live, happily live and make good money”[3].

The main task of the initial formulas is to designate the main characters of the tale: “lived, there were an old man with an old woman” [zhili, byli starik so staruhoi]; showing the scene or time: “in ancient times ...”, “in the distant kingdom, in the thirty-tenth state ...” The purpose of the final formulas is to clarify that the story is over: “Here is the end of the fairy tale, and those who listened to it is the good fellow”; to talk about the further fate of the characters “They all began to live and happily live together and make good money”. We also list the lexical features of Russian folk tales, which may reflect the national and cultural specifics of the Russian ethnos.

Research result. A special layer of vocabulary in a fairy tale, designed to reflect the national flavor, is the so-called culturally-labeled vocabulary:

- non-equivalent vocabulary (words and stable phrases that do not have full and partial equivalents in another language);
- realities (words that denote nationally specific features of life and everyday life);
- background vocabulary (lexical units that carry both international and national information),
- cultural-connotative vocabulary (lexical units with cultural connotations);
- exoticisms (words and expressions borrowed from other languages, used to give speech a local flavor);
- national verbal images (“the verbal expression of an image is determined by the laws of the nomination of a language, while its very appearance and character are determined by the internal form of the word and its external associative links”) [4].

The main feature of the cultural space of the Russian fairy tale is various folk magic and everyday objects and fairy-tale heroes. First of all, this includes the use of proper names (speakers). In the Russian fairy tale, nicknames are used to describe the characteristic features of the characters for indicating their magical origin. Semantically, the nicknames of the heroes are unusually rich. There are many nicknames that characterize the hero through certain semantic associations with its specifics. The name of the fairytale hero is usually a proper name plus a title or definition, and they should be considered as a whole.

As for instance:

- Tsarevna Nesmeyana: the princess has such a name because she never smiles, does not laugh;
- Vasilisa the Beautiful: a princess of unprecedented beauty;

- some of the nicknames-epithets indicate some kind of mythical feature of the portrait, for example: One-eyed, Two-eyed, Baba-Yaga [witch] Bone Leg, Koschey the Immortal, Princess Frog, Morozko [freeze], Ved-ava [water spirit];

- can be often found outdated vocabulary (chelo [forehead], perst [finger], suseki [cornbin], etc.), which makes it possible to feel the national flavor, the feeling of that time.

In such a way, in the fairy tale “Sister Alyonushka and Brother Ivanushka” nouns with diminutive meanings are already used four times in the title itself. They not only reflect the author's subjective assessment of the heroes, but also carry an emotional aspect [5].

Short, truncated forms of adjectives are often used in Russian fairy tales. Today, although the short form of adjectives exists, it is becoming less common. Fairy tales are the source of numerous examples of the use of such adjectives (“krasna devitsa” [pretty girl], “dobry molodtsi” [good fellows], “krasno solnyshko” [bright sun], “sine more” [blue sea]). They give speech a special imagery and expressiveness. Often they also use short forms of verbs (‘pod’ instead of ‘poidi’[go], ‘hvat’ instead of ‘hvatat’ [take]) [6].

Due to the syncretic nature of folklore (fairy tales were often sung), repetition is one of the most common phenomena. They give the narration expressiveness and national coloring. That is why translators often keep repetitions in translation. In the case of omitting such a repetition, the translator can use, for example, the method of compensating for the removal of the national color with the help of archaisms.

In Russian fairy tales there are:

- repeated definitions: give the features of the song, which have survived from the time when the tale was performed in recitative: *dobryy kon'* [a good horse], *krasnaya devitsa* [pretty girl], *dobryy molodets* [kind good boy], *seryy volk* [a gray wolf];
- repeating combinations of words: go wherever you look; a feast for the whole world; neither to say in a fairy tale, nor to describe with a pen; he hung his head down; soon the tale tells, whether for a long time, or for a short time ...; yes, the work is not done soon;
- repetitive prepositions: used to create rhythm. They can often be found in the description of a place: “At sea, on the ocean, on an island on Buyan ...” [6].

It should also be mentioned that fairy tales do not provide a psychological portrait of the character, so we can judge the value orientations and attitudes of fairy tale heroes only by their actions. In addition, a fairy tale, which is a form of social consciousness, is not interested in an individual with its unique world of emotional experiences, motives and ideals. The heroes of the tale are not individual personalities, but types who have embodied national behavior and a way of thinking. The Russian folk tale seems bright, lively and imaginative, as it has a large number of expressive means and songs that make the presentation poetic and melodic. Most often, the heroes of various fairy tales resemble both in their behavior and in the speech of the people of the country where they exist. This is due to the fact that absolutely every folk tale reproduces the national peculiarity of the folklore of its people.

The Russian folk tale has its own grammatical features, namely: truncated word forms, the use of suffixes, and the presence of fairy spells. Because of them, the Russian folk tale differs from other fairy tales. In the next subparagraph, we will analyze the last, but no less important features of the Russian folk tale – stylistic.

In this way, a folk tale as a representative of the epic genre has the following stylistic features:

- the presence of traditional formulas for the beginning and ending;
- the presence of repetitive designs;
- speaking,
- the repetitive storytelling techniques,
- three-stage plot structure [7].

Words with an emotional and stylistic connotation are widely used in Russian folk tales. So, the use of diminutives is characteristic, which is a word with an affix that gives the meaning of diminutiveness. As mentioned above, individual means of imagery play a special role, namely: epithets, comparisons, hyperbole, metaphors, etc. Epithets are divided into several types:

- simple;
- metaphoric;
- emotionally evaluative.

Simple epithets highlight a certain quality in the subject (*gordyy kon'* [proud horse], *sedyye kozy* [gray braids]). Metaphorical ones transfer the properties of one object to another (*zhivoy sled* [living trace]). Emotional evaluators give a more colorful description of “*bednyye golovushki* [poor little heads], *dremuchiy les* [dense forest]” [4].

As a rule, epithets in a fairy tale form stable phrases (constant). Many epithets of this type are characterized by a truncated form like the ‘*sine more*’ [blue sea], ‘*krasna devitsa*’ [pretty girl]. The function of an epithet is to perform an amplifying function and to characterize heroes or opponents [8].

Discussion. Moreover, comparison is also a characteristic trope. Comparisons can be divided into 2 types:

- in the first type, the appearance of the heroes is described in sufficient detail. In a Russian fairy tale, heroes have an unearthly beauty, strength, etc. As example: “A beauty that cannot be described neither in a fairy tale nor with a pen” or “the younger princess meets him – more beautiful than the color of scarlet, whiter [beautiful than the sun, her skin is so white]”. There is a formal construction that conveys the growth of the character. For example: “At that time the strongest hero left the enemy camp”;
- in the second type, comparisons characterize the result of actions or effectiveness: “... he thundered from the horse like thunder, and immediately dead...” [8, 124].

Besides, phenomena and objects of the environment acting as images play an important role in the poetics of folk tales. They can be divided into several groups:

- images from the animal world: “stubborn as a donkey”, “cunning as a fox”, “fast as a hare”;
- images from natural phenomena or the processes taking place in it: “...the roof of the tower-room burns like heat, birds sing on the trees ...”;
- images from the everyday life of peasant life: “The old man returned home and does not recognize: there is a new hut in the courtyard, like a full bowl, plenty of bread, and there is no way to count cows, horses, sheep” [5, 183].

Comparison gives the text more imagery, and it is a means of describing an extremely detailed appearance. The next stylistic device is a metaphor, which always underlies a fairy tale. It is used for information sharing and training purposes. Metaphors play a huge role in the folk tale. This kind of trope in the text is used for a hidden comparison.

A metaphor achieves its pictorial goal if it is more original, unexpected and accurate in the sense of correlating phenomena. Moreover, this trope shows diversity, helps to reveal the hidden meaning inherent in the tale. N.D. Arutyunova divides metaphors into several groups:

- nominative;
- cognitive;
- figurative;
- generalizing [9].

The nominative metaphor has lost its imagery. Such metaphors mostly are not marked as metaphorical in the dictionaries: the hand of a clock, the eye of a needle. There is some figurativeness in the words, and it is contained in the fact of transferring the name from one subject to another. The cognitive metaphor arises from a shift in predicate word compatibility and the resulting polysemy. An abstract meaning of the word is being formed: “*gorst` ludey* [a handful of people]” (a small amount of people), “love is money” (love is represented in the meaning of a

disease from which a person suffer), “time flies” (like a bird; means everything goes fast). The figurative metaphor contains implicit comparison; they arise as a result of human comprehension of objects in the real world; has an estimated value. For example: calling a person a “donkey” is indicated not only a sign of stupidity, but also the accompanying trait of a donkey, which is vain persistence. Another example, “Your teacher said you were studying very badly [very bad student]”. In the generalizing metaphor, the border between the logical order and the emerging logical polysemy is erased: conversion (my joy, my sorrow) or the names Love, Hope. [10, 32].

Conclusion. The lexical features of the Russian folk tale reflect the national flavor by its culturally marked vocabulary. In the subparagraph below, we will analyze the following features of the Russian folk tale as grammatical.

The stylistic features of the Russian folk tale are numerous and varied, since they are the basis of speech expression. All of them reflect the national and cultural identity of the Russian people and require special translation solutions.

Thus, it should be concluded that the linguistic and stylistic features of Russians in their native tales, the tropes used in them, stylistic figures of speech, evaluative-marked vocabulary, grammatical constructions give the narrative imagery and expressiveness, make the text of the tale understandable and accessible to every reader. This explains the fact that the Russian folk tale reproduces the national peculiarity of the folklore of its people.

Список использованной литературы:

1. Пропп, В. Я. *Исторические корни волшебной сказки: монография В. Я. Проппа.* – Ленинград: Издательство Ленинградского государственного университета. 1986. – 364 с.
2. Павлюченкова, Т.А. *Полезные со значением цвета в языке русских былин М., 1984.* - 18 с.
3. Левин Ю. И. *Избранные труды: Поэтика. Семиотика: монография 1998.* - 822 с.
4. Пропп В.Я. *Русская сказка.* – Л.: Издательство Ленинградского университета. 1984. -336 с.
6. Юдин Ю.И. *Типология героев бытовой сказки. М.: 1979, с. 81-84*
7. Эргис, Г. В. *Очерки по русскому фольклору: монография / Г. В. Эргис. – М.: Наука, 2014.* – 404 с.
8. Чижик-Полейко, Антонина Ивановна. *Стилистика русского языка. Учебное пособие. учебное пособие для студентов филологических факультетов. – Воронеж: Воронежское издательство университет, 1962 год*
9. Москвин В.П. *Очерк семиотической теории. – Изд. 2, перераб. и доп. – М.: ЛЕНАНД, 2006.* – 184 с.
10. Арутюнова, Н.Д. *Язык и мир человека: монография / Н.Д. Арутюнова. – М.: Языки русской культуры, 1998.* -896 с.

References:

1. Propp, V. Ya. *Istoricheskiye korni volshebnoy skazki: monografiya V. YA. Propp.* – Leningrad: Publishing House of Leningrad State University. 1986. – 364 p.
2. Pavlyuchenkova, T.A. *Prilagatel'nyye so znacheniyem tsveta v yazyke russkikh bylin M., 1984.* –18 p.
3. Levin, Yu. I. *Izbrannyye trudy: Poetika. Semiotika Yu. I. Levin. –Moscow: Languages of Russian culture, 1998.* –822 p.
4. Propp V.Ya. *Russkaya skazka. – L.: Leningrad University Publishing House. 1984.* –336 p.
5. Yudin Yu.I. *Tipologiya geroyev bytovoy skazki. 1979, pp. 81-84*
6. Ergis, G. W. *Ocherki po russkomu fol'kloru: monografiya / G. W. Ergis. – Moscow: Nauka, 2014.* – 404 p.

7. Chizhik-Poleiko, Antonina Ivanovna. *Stilistika russkogo yazyka: Textbook. manual for students of philology.* – Voronezh: Voronezh Publishing House. university, 1962
8. Moskvina V.P. *Ocherk semioticheskoy teorii.* – Ed. 2, rev. and add. – M.: LENAND, 2006. – 184 p.
9. Arutyunova, N.D. *Yazyk i mir cheloveka : monografiya* – Moscow: Languages of Russian culture, 1998. – 896 p.
10. Arutyunova, N.D. *Iazyk i mir cheloveka: monografiya / N.D. Arutyunova.* – M.: Iazyki rysskoi kultyry, 1998. – 896 s.