Folk Tales as a Text Representing the Linguistic Image of the World

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Annotation: The relevance of this study is determined by the need to identify the main features and features of the picture of the world presented in concepts updated in the texts of such a specific genre as a folk tale. To consider the linguistic picture of the world of the English folk tale as an environment for self-realization and a product of the speech-thinking activity of a linguistic personality of the time when the folk tale genre was productive, and fairy tale texts were in the process of formation. To trace in dynamics the history of the linguistic picture of the world, reflected and refracted in a peculiar way in a fairy tale, one of the most significant genres for mankind.

Keywords: folk tales, linguistic image of the world, specific genre, speech-thinking activity, lexico-semantic structure, mental phenomenon, language as a form.

Consideration of the problem of the language picture of the world in linguistics became the most urgent task when the study of the lexico-semantic structure of the language led to the realization that linguistic meaning (the meaning of linguistic units: words, sentences, texts) as a mental phenomenon is an integral part of a more general conceptual structure of thinking.

Having set the task of highlighting the cognitive structures of knowledge representation behind linguistic forms, explaining the functioning of language units from the point of view of mental processes, identifying the strategy for generating and perceiving text as a process and result of updating and interacting many concepts, taking into account the peculiarities of the national mentality, linguistics has reached a new level of its development. , where one of the most important subjects of research is the "picture of the world" presented in the language.

The study of the linguistic picture of the world is based on the philosophical problem of the general picture of the world. M. Heidegger defines the concept of "picture of the world" in this way: "When we say "picture", we think first of all about the image of something. The picture of the world, however, speaks of more. what man aims at and what he therefore wants to present to himself, to have in front of him, and thereby in a decisive sense to present before him the paintings" (1. p. 49).

In the conceptual level of consciousness, the units and structure of which are determined by language as a form.

"Language as a form" (in other words, "the structure or cut of the language") continues a number of concepts about different aspects of the language: language as a system, language as a norm, language as a usage, language as a social phenomenon, language egocentrism, human factor in language etc. Unlike others, this concept stands on the transition from the generic properties (general universals) of a language to the features of languages of different types (particular universals) and to the structural features of individual languages.

Speaking about the language picture of the world, it is necessary to determine what kind of world we are talking about. Obviously, first of all, about that which exists objectively and in itself is the same as a starting point for all people, with one measure or another of originality is reflected in their heads - about the real world. Accepting the concept of a linguistic picture of the world, one must also recognize that language dominates individual consciousness and, with its form, imposes on all those who speak it the general outlines of the structure of the objective world3.

Meanwhile, through language, speech draws many other worlds besides the real one. Consciousness creates, and speech conveys in diverse combinations pictures of the worlds of real and unreal, real and imaginary, possible and impossible and mixed. They are identified and evaluated, obviously, in relation to the real world.

For the most part, knowledge about the world was obtained by a person through language, and if language, by its form, set a special vision of the world, then one should expect an increase in discord in ideas about the structure of the world among multilingual peoples over time. This, however, does not happen, rather, on the contrary - with all the differences in national cultures and languages, there is an alignment in knowledge and the world, at least the physical one. This consideration alone is enough to justify the presence in the mind of a mechanism for correcting those ideas about the world that could be formed in the mind if it limply followed the prescriptions of the linguistic form, which is unique in each case.

The role of this powerful mechanism of correction is obviously the universal subject-shaped "language" of consciousness, the primary and final representative of thought. The structures of this "language" are formed as a direct reflection of the structure of human activity in the real world. It serves as a mediator of heterogeneous multi-level, primary and secondary sign systems on which consciousness relies. Acting as a coordinator of these systems, language brings them into a single

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sub-sign base of consciousness, regulating and correcting the processes of generating and expressing meanings.

Having recognized the dependence of the national vision of the world on language, it is necessary to answer the related questions: how does the theology of language and the structure of language conditioned by it correlate with the picture of the world drawn by it in speech; how does the single form of a given language for speakers correlate with the characteristics of individual consciousness; how the form of language and fantasy creativity correlate, etc.

Those pictures of the world that the addressee of "linguistic messages" assimilates are made up not only of codified explicit meanings of linguistic means, but are supplemented and modified due to conjectured implicit meanings, so the picture in the mind turns out to be richer and different compared to the literal meaning of linguistic expressions. This becomes possible due to the fact that, in addition to knowledge of the language, the addressee also has knowledge of the world, which has developed as a reflection of the structures of human activity in the real world, and on the basis of this consciousness he conjectures more complete and correct pictures of the denotations of linguistic expressions.

As an example, we can refer to the well-known fact that species-temporal systems are very peculiar in different languages and by them draw the structure of knowledge and, regardless of the language; people equally conjecture the content of linguistic forms, drawing similar images and situations.

Implicit increments of meaning to codify explicit meanings can significantly exceed the latter in the total amount of information extracted from linguistic expressions. The relationship between them also differs from case to case: implicit meanings not only complement and complicate explicit meanings, but can conflict with them, modifying the total content of statements and texts.

Rethinking mechanisms are just as diverse - from modeled and regular to private ones. This is the evolution of the semantics of verbal signs as a reflection of the evolution of their denotations (especially in the field of names of functional classes - artifacts of various kinds, but not only them alone), these are also shifts in the intensity of meanings along the line genus - species, whole - part (in both directions) when narrowing-expanding one or another cause of their extensions. The same list includes idiomatization of expressions and semantic variation of words in the metaphorical and metonymic fields, etc.

The cumulative action of the mechanisms of conjecture and rethinking changes the nature of the relationship between language as a form and consciousness. For the same reason, although language is a necessary condition for the advancement of consciousness to the level of the conceptual (generalizing and abstracting), people see much more in the world and not quite what the language offers them in statements by its form. They see exactly as much and in such a way as is determined by the total structure of human activity and the structure of the world in which their activity unfolds.

Nature in the picture of the world of an English folk tale is understood as a wide space, a world in which there is a place for both wild nature and nature that has undergone qualitative changes as a result of the life of an anthroponymic subject.

The text of a household fairy tale is characterized by even greater, in comparison with a fairy tale, reliability and detail in the designation of objects that make up the picture of the world.

The number of groups of abstract nouns of this semantics occupies an intermediate position between the group of names of objects of natural and man-made nature. There are much more of them than the first, but almost 2 times less than the second. Within the group, division into semantic subgroups is possible, since serial subgroups are definitely emerging according to the following features: state, quality, result, process, emotional state.

Most of the designations are purely abstract concepts. They make up about 1/3 of the total number of all abstract words that make up the lexicon of an English folk tale: measures of time, socially marked nouns.

The next largest group is "state, result". It presents words denoting social concepts; abstract, more related to intellectual activity, as well as speech.

In the texts of fairy tales, the number of abstract nouns approaches the total number of names of natural objects. This speaks of a change in the thinking of the fairy-tale text subject: it is becoming more and more abstract. The expansion of the lexicon of fairy tales, apparently, partly determines the increase in the volume of texts.

There are somewhat fewer abstract nouns in the texts of everyday fairy tales than in fairy tales. A significant part of abstract nouns, known from the texts of fairy tales about animals and fairy tales, is repeated, the thematic rows are the same, and the vocabulary material does not give grounds for isolating new rows. Compared to a fairy tale, in whose vocabulary the milestone moments and actual states of a person turned out to be fixed, the everyday fairy tale is more attentive to the rhythmic, cyclical manifestations of human existence.

In the texts of everyday fairy tales, in comparison with fairy tales and especially with fairy tales about animals, the number of nouns of indicative, evaluative and parametric semantics has increased. In this thematic range of vocabulary, there is still a similarity between the texts of fairy tales and everyday life and their difference from the texts of fairy tales about animals. The general trend of the vocabulary of everyday and fairy tales is the increase in the number of abstract and generalized, parametric and evaluative vocabulary, denoting not specific objects or classes of objects, but phenomena and processes that take place both in the physical world and in the spiritual, intellectual areas of the subject's life.

The group of material nouns in the texts of fairy tales about animals is so small that it is even difficult to single it out as an

independent section. It is similar to groups of names - objects of natural and cultivated nature. However, according to the contextual meaning, words can be included in it, which in the future, in later fairy-tale modifications, will become the lexical minimum of the group. These are the names of the main substances used by the subjects of the animal tale as a drink.

In the texts of fairy tales, the number of real names is slightly larger than in fairy tales about animals. They can be divided into thematic series, among which the main ones are: the names of food products and inedible substances and objects.

In the texts of everyday fairy tales, nouns function, known to the fairy tale about animals and the fairy tale. At the same time, there is a tendency to replace specific real names with generic names and, due to this, to some reduction in the number of real names.

The next category of nouns, significant for the fairy tale text, is the designation of the characters of the fairy tale: animated representatives of the fairy tale picture of the world, producers of various actions and carriers of various qualities, properties and signs. The main classes of animated words denoting objects of the animated world are animals and people. It seems reasonable to include in the noun names of an English folk tale a group of denotations of anthropozoomorphic subjects that do not have denotations in the real world. These are the names of mythical creatures that have played such an important role in the history of intelligent mankind and continue to play it to this day. These are various names of supernatural beings: demons, spirits, gods, demigods, heroes, characters of world religions. For an individual of the time of the relevance of a myth or the productivity of an animal and fairy tale, such common nouns as "nymph", "satyr" or "devil", "mermaid" were equivalent to proper names and realized not only the function of identifying fantastic creatures, but also the function their individualization, characteristic of common nouns.

The circle of living animate and intelligent beings of a folk tale is heterogeneous; it includes characters of three types: people, animals and objects that make up the circle of intratext subjects.

The features of the folk tale about animals are the absence of clear boundaries between the denotations of its animals, inanimate object and human characters. An anthropomorphic subject is an animated being or object with human qualities and abilities, demonstrating a human model of behavior, possessing the gift of speech, the ability to verbal communication and living according to the laws of human society. In fairy tales about animals, speaking is the natural norm of all objects of nature. In the texts of these fairy tales, there are many names of animals, which are quite understandable and can be explained by the specifics of this fairy tale modification.

In the texts of fairy tales about animals, there is an individualization of the designated object according to a generic, and not according to an individual attribute. Such a fairy tale, with its system of nomination of subjects, is closest to a fable with its names of allegorical animals, and in artistic communication, in late fables, there is a tendency to write animal names in capital letters, similar to writing proper names, which marks their genre-contextual transfer to the category of proper names. On the other hand, the absence of proper names in the texts of fairy tales about animals in a modern form characterizes the state of individualization of subjects as zero or as extremely undeveloped in the early period of the existence of the linguistic picture of the world of folk tales. Usual proper nouns in the texts of English fairy tales about animals are not marked at all, the usual common nouns in these texts act as individual names.

Conclusion

The folk tale, which exists in three main genre modifications corresponding to different stages of the state of collective psychology, different historically known types of thinking and consciousness, as well as different historical and social formations, is quite complex and interesting material for research. The complexity of such a study is predetermined by the genre and text-typological heterogeneity of the texts of the whole corpus, which consists of three modifications. At the same time, a wide genre and historical range of fairy tale texts of all three modifications and texts that are of a transitional nature from one historical modification to the next, historically later one, makes it possible to reflect the history of a reasonable person and a speaking person, as well as to trace the history of the language picture of the world in dynamics, uniquely reflected and refracted in a fairy tale, one of the most significant genres for mankind.

The cumulative subject of the text of a fairy tale (narrator and characters) is comprehended as the subject of a linguistic picture of the world. His active creativity is determined by the linguistic and general cultural thesaurus, on the one hand, and influences the state of the linguistic picture of the world, on the other hand.

The basic concepts of the English folk tale are stable and imprinted in its lexicon. Most of all in fairy texts there are nouns. The adjective as a carrier of the attribution relation of the subject (as a rule, expressed by a noun) turns out to be a verbal semantic component in the fairy tale text in the system of meanings of the noun itself, because in the fairy-tale language picture of the world, the noun is semantically self-sufficient.

The leading thematic groups of nouns are "nature" and "subject". Their lexical composition, regardless of modification, demonstrates a single lexical "core", which acquires new thematic groups as the genre develops historically. They are also present in the texts of fairy tales and everyday life as the semantic core of the noun system. In the texts of fairy tales, new thematic rows appear in comparison with the texts of fairy tales about animals.

The objectivity of the reflection of the general picture of the world in the fairy tale lexicon is very obvious and valuable for compiling a holistic impression of the linguistic and "general" picture of the world of a fairy tale in its historical and genre

dynamics. The greatest constancy, stability, almost equal to the stability of the basic vocabulary, is shown by the terms of the names of parts of the body of animals and humans, which gives reason to assert that they are important in the language picture of the world of the English folk tale.

As the historical development of modifications of the fairy tale genre, abstract nouns play an increasingly important role, which indicates a trend in the development of an abstract and generative type of thinking of a linguistic personality.

The linguistic picture of the world of the English folk tale in the system of the name and in the system of the verb shows a general tendency towards the full meaning of individual words.

The dynamics of the formation and development of the fairy tale genre (from fairy tales about animals to fairy tales and then to everyday life) can be traced in the subsystem of the proper name of the fairy tale. The subsystem of the proper name of an English folk tale is in its infancy. Its limitations are a fundamental feature of the language picture of the world of the English folk tale. A small number of proper names gives the fairy tale text the meaning of the universality and uniqueness of the objects described.

The fairy tale about animals does not contain proper names in their modern form. Their function, from the point of view of the modern linguistic picture of the world, is assumed by the names of classes, which at the same time are also the designations of specific representatives of these classes.

In a fairy tale, nicknamed speaking names appear. They are motivated by the context, explained and semantized by the context.

In everyday fairy tales, nicknamed speaking names give way to ordinary proper names, which are socially marked as common people.

The language picture of the world of the English folk tale is also manifested at the level of the speech score of the text. The speech score of the whole text is its compositional-speech structuring (a combination of discourses of the narrator's speech and character speech), which objectively represents their linguistic and text-forming competence.

Speech score, i.e. the ratio of the voices of the narrator and characters in the speech structure of the total text subject depends on the linguistic and speech competence of the narrator and characters.

The competence of direct character speech, which is especially characteristic of a fairy tale about animals, is "independent" dialogue, the ability to ask all kinds of questions and give answers, to express thoughts in the form of direct speech. Indirect speech in the fairy tale about animals is less common.

In the text of a fairy tale, the share of the narrator's speech increases sharply. The direct speech of the characters is reduced to asking traditional formula questions and producing the same ritual formula answers. This is a kind of sacralization of direct speech in the text of a fairy tale, which reduces all possible character statements to a countable set of topics and forms of expression, i.e. to the similarity of speech formulas known from the discourses of expositions and finals of folk tales. The verbal score of the fairy tale with the regulation of the voices of the narrator and characters testifies to the heterogeneity of its image of the world. The narrator of a fairy tale differs from the character in his linguistic competence. The linguistic competence of the narrator of a fairy tale, his skillful use of indirect speech, makes him, as a linguistic personality, closer to the linguistic personality of a real listener who belongs to the modern linguistic picture of the world.

The linguistic picture of the world of an English fairy tale reflects fundamental and still relevant problems, such as the correlation of verbal speech, gestural and pantomimic external speech and inner speech, as well as the correlation of speech and language, the role of silence of a linguistic personality, its semantics in a speech act, in dialogue and language communication.

The texts of everyday fairy tales demonstrate the high variability and flexibility of the speech score. Many texts of everyday fairy tales are examples of the text-forming creativity of the narrator, who leads the whole story: in the form of indirect speech, he conveys the statements of the characters, sometimes pauses in his speech and at this time gives the opportunity to sound the voice of the character.

Cumulativeness as a global method of text formation and as a global phenomenon in text formation implements another side of the mythological and ritual etiology of a fairy tale: its didactic nature in the process of mastering the model of the world by a person. The language formula of a cumulative text is universal for linguistic training, which allows one to work out in introducing into the memory of linguistic personality multi-level linguistic structures and the basic rules for the constitution of speech discourse.

Thus, at the level of the text, the common features of the linguistic picture of the world of a fairy tale as an environment and as a product of the activity of a linguistic personality are manifested. At the level of a fairy tale text, in unity and in contrast, there are tendencies towards dynamism and static text, i.e. tendencies towards the openness of the fairy tale text to new themes of the language picture of the world and its tendency towards high conservatism of formulaic statements and principles of combining compositional discourses. The same tendencies are demonstrated by the types of subjects of the fairy tale text.

Observations on the corpus of texts of English folk tales allow us to speak about a special, unique linguistic picture of the world of an English folk tale, in which etiological, cultural, artistic-functional, lexical-semantic, historical, communicative-pragmatic, psycholinguistic and didactic aspects are seen.

Comparison of the linguistic picture of the world of an English folk tale with the modern scientific concept of language and with existing historical linguistic concepts can become a special topic for a special study. The description of the language picture of the world of the English folk tale arises in the course of generalization into a single set of its rules and aspects, which was the ultimate goal of this work.

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