

COMPOSITIONAL STRUCTURE OF ENGLISH FAIRY TALES

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Annotation: *The article reveals compositional structure of English fairy tales. The English fairy tales such as "Cinderella", "Strange guest", "Nix Nought Nothing" have been analyzed from their compositional structural point of view and conclusion is presented accordingly.*

Key words: *fairy -tale, composition, structure, exposition, denouement.*

INTRODUCTION

From the point of view of text linguistics the fairy-tale texts are considered to be a great sign which has both a specific form of expression and a specific plan of content. The last one is characterized by the integrity as a content unity and also semantic coherence provided by correlation of the text forming informative blocks. Informative blocks and their correlations form the space of the textual world, so-called reference zone of the text itself, creating the textual concept which can be represented in the form of a structure or a model. In the article we'll try to analyze compositional structure of English fairy tales which is considered to be one of the important problems of text linguistics

Literature review Wikipedia describes a fairy tale as a fictional story that usually features folkloric characters (such as fairies, goblins, elves, trolls, witches, giants, and talking animals) and enchantments, often involving a far-fetched sequence of events. In modern-day parlance, the term is also used to describe something blessed with unusual happiness, as in "fairy tale ending" or "fairy tale romance", though there are notable examples and genres of fairy tales that do not end happily. Colloquially, a "fairy tale" or "fairy story" can also mean any far-fetched story. ... They take place "once upon a time" rather than in actual times [1]

Britannica gives the following definition: "wonder tale involving marvellous elements and occurrences, though not necessarily about fairies, a fairy tale is an allegory, a similarity, a story, that portrays and reflects in symbols an eternal truth. It's not a randomly fantasized story meant for youth entertainment. It is neither a story full of improbabilities or are often wrongly called fairy tales. In the real fairy tale improbabilities and a story where creatures like fairies, elves, dwarfs and giants act. Fantasy stories natural creatures can appear, but only when they are as a symbol pure and precise[2].

English folk-tales, fairy tales are a subgenre of them, are essentially colloquial and contain rarely romance. But this is not really specific for England. Also folk-tales of other countries have this colloquial and unromantic nature. But literary adapted versions have given us another, more romantic, idea of those folktales. The real folk-tales were completely different. Specific for England is that the productions of folktales contain more humour than romance. And constructive plots are rarely seen.

Joseph Jacobs mentioned in his Preface of English Fairy Tales in 1890, that certain indications existed to think that the cante-fable was the „common form» of the English fairy tale. This is a mixture of narrative and verse, like in ballads. In few cases English folktales still exist in that metrical form of Ballads. In England, Lowland Scotch or Northern English there is scarcely a trace that implies other ways of telling the tales than in that typical ballad form [3, p.67]. Between the folk-literature of England and that of Northern English or Scots the distinction is very vague. There are no stories of Lowland Scots which have a distinct difference from the stories of Southern England. The stories have the same character and in most cases the same plot.

MATERIAL AND METHODS

The practical material of the study is the texts from the collections J.Jacobs "EnglishFairyTales", "MoreEnglishFairyTales", D.Keding and E.Douglas "EnglishFolktales", Flora Annie Steele "EnglishFairyTales"), from which, the four fairy such as "Cinderella", "Strange guest", "Nix Nought Nothing" have been analyzed.

The methods used in the research: In order to analyze the tales, a combination of quantitative and qualitative analysis was employed, semantic analysis, descriptive method, analytical, method of stylistic analysis.

Discussion and results

The main characteristic feature of fairy tales is a magical, fantastic world in which the main characters occur and occur. The structure of fairy tales is the beginning, the main part and the expectation.

The structure of the fairy tales is as follows:

Small text size

Simplicity and elementality of the plot

Composition features

Overlapping an episode on an episode

Multiple repetition of the episode [4]

We'll consider the features of the construction of fairy tales. V.Ya. Propp identifies the following structural elements of a fairy tale [5]:

Beginning (introduction to the text).

The main part (actual narration).

Ending (the last words of the tale, its moral).

Exposition: Once upon a time there was /lived...,There was once a man who

"The strange guest" starts in this way:

A WOMAN WAS SITTING at her reel one night; And still she sat,
and still she reeled, and still she wished for company

"Cinderella" starts in traditional way

ONCE UPON A TIME a girl named Cinderella lived with her stepmother and two stepsisters.

"NIX NOUGHT NOTHING" also starts in traditional way

THERE ONCE LIVED A KING and a queen as many a one has been.

SETTING:

English fairy tales: often have the exact name, really exists on the map of Britain: the counties of Cornwall, Gloucestershire, Devonshire, Wales, Cape Land End, or, somewhere in the wilderness of Scotland.

INITIAL COLLISION; The independence of the hero is characteristic of English fairy tales. The hero acts, as a rule, alone and solves all his problems himself, only sometimes someone tells him something, gives good advice. For example: the hero of many fairy tales, Jack, single-handedly outwitted a giant, robbers and a witch. The heroes of many fairy tales are hardworking, honest, noble and courageous; some of them become real folk heroes. So, Jack, the peasant son, the hero of the fairy tale Adventures of Jack the Giant-Killer, entering the fight against the cannibal giants, at first thinks only about the reward, but then becomes a true fighter for the liberation of his people from the giant villains.

Happiness for the hero of an English fairy tale lies in the fact that after many different events and fabulous adventures, the hero finds some material wealth. The hero found a treasure or a goose that lays golden eggs, and this is where the fairy tale ended "But as Jack himself later said, he would only marry his bride, even if she did not have even one penny" (Donkey, table and club).

Sometimes a fairy tale doesn't have a happy ending.

"And worst of all, she remained blind in her right eye until her death." (Magic Ointment)

DENOUMENT

The denouement is often completely absent. At the very least, it might sound like this:

1. They lived long and happily and died the same day.

The fairy tale "The Strange Visitor" has no denouement it finishes with such a dialogue

"How did you get such a huge huge head?"

"Much knowledge, much knowledge" (keenly).

"What do you come for?"

"FOR YOU!"

In 'Cinderella' the fairy tale finishes with this resolution;

And so Cinderella and the Prince were married, and they lived happily ever after.

It is necessary to point out that the generalized images of characters are the basic conceptual units of the content of magic fairy-tales. Depending on the category type of the character it has certain constant functions in the fairy-tale context, the realization of which is directed at a certain goal and result.

English folk tales are strikingly different from the other nation's ones we are used to. Everything is different in them: space and method of construction, genre and plot originality, features of heroes and characters. Fairy tales written in English give us an idea of national myths, legends, ballads, and also acquaint us with individual elements of the

spiritual and material culture of this rich country. All this allows us to get acquainted with the culture and life of England, learn about the different stages of its history.

CONCLUSION

English folk tales have their own characteristics:

First, English folk tales are very similar to each other. In domestic and magical English folk tales, unlike Russian ones, there are no pronounced motives - what we are so used to from childhood. Here, the desires of heroes to achieve unprecedented heights and successes, to defeat the enemy or rise above him, to seize wealth, to become smarter themselves.

Secondly, in an English fairy tale, some situation is usually described, some information is given, or facts are stated.

The narration is usually smooth, there are no special outbursts and unexpected plot twists.

Thirdly, in fairy tales there are practically no traditional beginnings and endings. It is worth noting that everyday English fairy tales are especially eccentric, which can amaze the readers of all nations.

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