The Hero of French and Russian Folk Tales

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A B S T R A C T

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.

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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» .

Main Part

When transmitting repetitions characteristic of the Russian language and not typical of the French language, consisting of the so-called paired synonyms (lived-well, way-road) or less common reduplicative forms (quietly-quietly), language means with similar evaluative and characterological meanings are used:

verb + adverb

посланные подождали-подождали (the messengers waited, waited)

les messagers patienterent encore

царь подумал-подумал (the king thought)

le tsar eut beau reflechir

verb + preposition + noun

пустился в путь-дорогу (set off on the road)

il se mit en campagne

verb + subordinate clause

про свое житье-бытье рассказывать (talk about your life)

lui raconta ce qu'elle faisait

And yet, in most cases, repetitions are not characteristic of a French fairy tale, which makes the French phrase shorter and less poetic compared to the Russian one:

Long, short(Долго ли, коротко ли) - au bout de quelque temps.

A fairy tale is a text, simple, ordered, that is, it has a high degree of text coherence. Narrative elements can be considered **so-called links** in the text. There are two types of links: informational and transformative. Informational ones include bundles in which one character tells something to another or the narrator to the listeners:

Il y avait une veuve assez bonne femme qui avait deux filles...(L.M.-J.)

Elle en demenda permission au roi...(L.M.-J.)

In the first example, we see that the narrator informs the listener/reader; in the second, one character of the tale informs the other.

Transformative links include those in which the state of the action, time or space is transformed, for example, in the example below we are talking about the transformation of space:

La sixième planíte tait une planíte dix fois plus vaste… (S.-Ex.)

As a unit of narrative analysis, elementary plots are used, each of which, as a rule, involves two or more characters, while communication between them takes place in a conversational style. The conditions for the use of conversational style, the very content of the utterance, mainly of a domestic nature, usually do not require the use of complex grammatical structures that express multifaceted logical relationships between parts of the utterance. This is probably why simple sentences predominate in conversational style. Simple sentences in a conversational style of communication, in a dialogue, often have relative semantic and syntactic independence:

- J'ai aussi une fleur.
- Nous ne notons pas les fleurs, dit le géographe.
- Pourquoi for! C'est le plus joli!
- Parce que les fleurs sont phimires (S.-Ex.; 513)

Simple sentences, losing to a certain extent their syntactic independence, can form more complex syntactic complexes, called asyndetic complex sentences. The connection between individual sentences is determined in such a sentence by the interconnectedness of their meanings and is expressed not with the help of special grammatical means, but by the sequence of their location and rhythmic-intonational means. There are various semantic connections between the parts of an asyndetic complex sentence: its individual parts mutually complement, explain and clarify each other, for example:

- ✓ Tu possides les étoiles?
- ✓ Oui.
- ✓ Mais j'ai déja vu un roi qui...
- ✓ Les rois ne possident pas, ils rignent sur; c'est tres different...

(S.-Ex.; 304)

As mentioned above, the conversational style in a fairy tale is most common, since in this genre there are a lot of dialogues that consist of a series of replicas or questions and answers. The specificity of the conditions in which the dialogue takes place affects the structure of sentences, that is, it causes, for example, the appearance of sentences with an ellipsis, that is, those that do not include one of the mandatory members of the sentence. In a dialogue situation, the general meaning of the statement is usually clear to the interlocutors from what was said earlier, either due to the fact that the given object or phenomenon was named in the previous remark or phrase, or due to the specificity of the situation in which the conversation takes place, or due to intonation:

"…Je disais donc cinq cent UN million…"

- Millions de quoi?
- Millions de ces petites choses que l'on voit quelquefois dans le ciel.
- Des mouches?
- Mais non, des petites choses qui brillent.
- Des abeilles?
- Mais non...
- Ah! des etoiles.
- C'est bien . Des etoiles. (S.-Ex.;504)

Conclusion

The poetics of Russian fairy tales is conveyed by many epithets that create an image of light, fire, purity, joy: sunny, golden, silver, light, brilliant, etc. Russian fairy tale discourse is also distinguished by its special tone of kindness, hospitality and love for the motherland, which is expressed in the use of epithets characterizing a person (beautiful princess, good fellow, soul-girl, kind person, beautiful girl, glorious kingdom, kind guest, our dear guest, dear daughter, welcome guest; glorious, mighty hero, hospitable king, light-hearted parents); vocabulary with a diminutive meaning (baby, Zolushka, glad-happy, swan, children, mother, father, mothers and nannies, sweetie); vocabulary describing the beauty of nature (grass-ant, reserved meadows); some repetitions (doubling of concepts) (call-dignify, bread and salt, father-king); in the old forms of greetings (Hello to many children, sovereign!; To you, good fellows! (to use - praise, glory)).

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