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OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 09 Volume: 89

Published: 28.09.2020 <http://T-Science.org>

QR – Issue



QR – Article



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ABOUT THE NATURE OF THE PLOT OF A FAIRY TALE

Abstract: The article is devoted to determining the specifics of the construction and origins of the plot of a fairy tale. The main theoretical conclusion of the author is that historically, the plot of a fairy tale is based on a myth, which over time is destroyed by the influence of unconsciousness as a factor acting in the creation and performance of folklore works. At a certain stage in the development of society, the fairy tale inevitably ceases to be a way of explaining the world, and serves primarily for entertainment, satisfaction of aesthetic needs and education.

Key words: fairy tale, fairy tale, myth, mythologeme, motif, plot, morphology of a fairy tale, fictionality, factuality, folk pedagogy.

Language: English

Citation: Kazakova, R. M. (2020). About the nature of the plot of a fairy tale. *ISJ Theoretical & Applied Science*, 09 (89), 415-417.

Soi: <http://s-o-i.org/1.1/TAS-09-89-53> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.09.89.53>

Scopus ASCC: 1203.

Introduction

In a number of genres of folk prose, referred to as fairy tales, the fairy tale occupies a special place, first of all, in terms of the form of knowledge of the world that it embodies. So, if household fairy tales and tales about animals represent the so-called everyday knowledge, then the fairy tale reflects the elements of mythological knowledge. The correlation of everyday and mythological knowledge as philosophical and epistemological categories is quite complex and multifaceted, which is especially noticeable in folklore as an oral verbal creativity: "Ordinary and mythological knowledge, as a practical-spiritual forms of development of the world, embody historically, the primary form of given the major contradictions of knowledge, and all spiritual activity, namely the contradiction between the endless desire of the knowing subject to going beyond everyday experience to understanding the world in its integrity and universality, on the one hand, the need for continuous identity of the truth of the ideal consciousness in the subject-practical activity" [9, p. 205].

Main part

A fairy tale, of course, contains elements of archaic myths, which is easy to see by referring to the specifics of its plot structure. In this sense, we share

the opinion of V. ya. Propp: "the Study of the attributes of the < fairy tale > makes it possible to scientific interpretation of the fairy tale. From the historical point of view, this means that the fairy tale in its morphological foundations is a myth. This idea was sufficiently discredited by the supporters of the mythological school, but it had such strong supporters as Wundt, and now we come to it by morphological analysis. However, we Express all this in the form of an assumption" [7, p. 82].

From our point of view, there are at least two factors that support the fact that the myth is genetically related to a fairy tale. First, the fairy tale is the main, though not the only, form of myth verbalization. Secondly, the fairy tale does not have an author in the true sense of the word, but is the fruit of the spontaneous national consciousness, the main intention of which is the conceptualization of reality. At the same time, the process of adding a myth (myth-making) is defined in science as follows: "Myth-making is one of the forms of mental activity to create an image of the world. The most important function of this activity is explanatory. At the same time, mythological thinking is devoid of contradictions between the natural and the supernatural, the abstract and the concrete, the real and the ideal. A myth is at once a creation of fantasy, a known reality, a fiction,

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and a truth. Myths had a sacred character, were closely connected with rituals and magic actions, they had the purpose of influencing nature, and this function was assigned to the word as an instrument of magical influence on the surrounding world" [4, p.73]. Note that all that has been said about the myth is quite applicable to the fairy tale. In addition, from the definition of myth proposed by S. A. Kosharnaya, it can be deduced that it is always a tangle of the real and the fantastic, empirically known and speculatively concluded. Such a "composite" structure of mythological thinking entails that the conceptualization of the world produced by it in subsequent periods exists as a deliberately unreliable, but quite acceptable explanation for certain facts, events, processes, States, etc.

In light of this, the opinion of N. V. Shesterkina, who writes: "However, between objective reality and its subjective perception lies the area of the so-called 'unconscious'. Myth is an expression of the collective unconscious. The myth is not a hypothesis about the world, but the world itself. Man lives in a myth. The myth is associated with the specifics of archaic thinking, the manifestation of which are syncretism, animism, anthropomorphism, metamorphism, totemism, and magism. In other words, living in the real, objective world, a person is constantly in the illusory world, which he himself created and which exists only in the human mind" [10, p. 73]. Turning our attention here to the fairy tale, we find in it almost all the listed phenomena – syncretism, animism, anthropomorphism, metamorphism, totemism, magism. The unconscious in a fairy tale exists as one of the most important factors in the formation of its poetics. For example, it is known that the existence of so-called permanent epithets such as red maiden, sharp saber, white hands is traditionally explained by an unconscious desire to reflect a certain norm. Thus, V. V. Veselovsky, reasoning about this, gave a number of examples of unconscious use of such epithets in folklore texts of various genres, which often come into logical contradiction with each other, or with the content of the text as a whole [1, p. 66]:

*Don't burn a tallow candle,
Tallow candle, hot wax*

V. V. Veselovsky also considered the process of composing folklore texts to be unconscious. " the People sang their ancient songs, ritual songs with remnants of paganism, love songs (winiliod), women's songs (puellarum cantica), which they naively transferred to temples. He either inherited them, or created unconsciously on the type of the previous ones, without combining ideas of creativity and personal value with them, and the Church devalued them in his eyes, speaking of their pagan content and sinful temptation" [1, p. 49]

Researchers of oral folk culture and language consciousness of the last decades also hold a similar opinion: "Most folklore texts, apparently, are

assimilated unconsciously in the ritual and everyday context, along with the background knowledge necessary for the proper functioning of the texts" [6, p.27].

The element of unconsciousness in the creation and performance of folklore works leads to the fact that at a certain stage in the development of society, the fairy tale inevitably ceases to be a myth, i.e., a way of explaining the world, and serves primarily for entertainment or to satisfy the aesthetic needs of a certain part of society. This happens the sooner, the faster the formation and rooting in the public consciousness of other forms of knowledge-religious, scientific, everyday. We can say that a myth becomes a fairy tale as the meaning of those mythologies that were originally contained in a particular plot" dissolves into the collective unconscious". Note also that mythologemes in modern science are called "plot-forming characters and situations that determine the General content of the mythical plot and can be repeated in semantically homogeneous series" [2, p. 191]. It is not difficult to notice the similarity of the concept of "mythologeme" with the literary concept of "motive". It is the motives, i.e. the primary elements of the plot, that mythologemes become in fairy tales as their proper epistemological function fades. It is at this stage that the fairy tale becomes, in the words of V. ya. Propp, "a deliberate poetic fiction" that "never passes for reality" [7, p. 87].

In connection with this transformation, the key characteristics of the fairy tale gradually become entertainment and entertainment, which take the place of epistemological and explanatory functions. To put it simply, a fairy tale ceases to explain anything, and begins to strive to be interesting and fascinating for the listener. It is clear that of all the elements that form the poetics of a fairy tale, the plot can provide these properties for it. It is no coincidence that the plot remains almost unchanged in the so-called post-folk stage of existence of a folk fairy tale, i.e. at the time of its possible use for the author's translation or as the basis of the script for a theatrical, cinematic or animated production. We emphasize that the attitude to entertainment is not generated by the processors of fairy-tale stories, but is inherited by them from the folklore tradition.

It is interesting to note that the unconscious beginning of a fairy tale does not contradict its tendency to be entertaining. This contradiction is removed due to the following circumstances.

If you follow the ideas of V. ya. Propp, the plot of a fairy tale is built as if from ready-made parts, according to ready-made schemes: "All fairy tales are of the same type in their structure, that is, they give the same functions." [8, p. 26]. The variable parameters of a fairy tale include: the number and methods of performing functions, motivations and attributes of characters, and language style. We have no reason to doubt the correctness of this point of

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view. Taking into account the fact that a fairy tale narrative does not have a narrator in the proper sense of the word, it acquires a special narratological characteristic: it arbitrarily combines fictionality (fictionality, fantasticism) and factuality (reflection of real reality). It is from this property of fairy-tale narration that the almost unconsciously constructed plot is filled with phantasmagoric events, which makes the fairy tale entertaining: "In all kinds of fairy tales, we find a peculiar combination of the real and the unreal, the ordinary and the unusual, the vitally plausible, the quite probable and the utterly improbable, the improbable. It is as a result of the collision of these two worlds (real and unreal), two types of plot situations (probable and improbable) that what makes the story a fairy tale arises. A fairy tale is very attractive for its unusual world. This wonderful world, its fantastic images and paintings, surprise and amaze. This is the beauty of it" [5].

However, this does not exhaust the specifics of a fairy tale, because in addition to the fact that it should entertain, it is also able to educate. The didactic function of a fairy tale is the subject of a special study

by researchers of folk pedagogy. The educational function of the plot of a fairy tale is realized in its attempt to teach the listener to distinguish between good and evil. At the same time, it is important that good and evil in fairy tales often appear in implicit, implicit forms. For example, Baba Yaga, declared in fairy tales as a kind of embodiment of evil, on the contrary, helps the main character, and Ivashka's older brothers, positioned as the side of good, betray Ivashka. A. B. Izmailova writes about this: "Using the examples of heroes of fairy tales, the child learns a new level of knowledge about human relationships, because there are no longer hints in the form of common names of heroes, as in animal tales. In fairy tales, he has to recognize dangerous characters by their deeds, not by their sweet speeches" [3, p. 51].

Based on all that has been said, we can conclude that the fairy-tale plot, both in its organization and in its ideological and artistic functions, has a bright genre specificity. Its original purpose—the conceptualization of the world—remains, despite the transition from the mythological paradigm to the artistic and pedagogical paradigm.

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