



## THE PLACE AND ROLE OF LEXICAL AND STYLISTIC MEANS IN ENGLISH FOLK AND LITERAL TALES

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### Abstract

Some features of the use of lexical and stylistic means in English folk and literary tales are discussed in the article. The paper examines linguocultural features of English tales.

**Keywords:** fairy tale, etymology, epithet, inversion.

### Introduction

The folk tale is rightfully considered one of the oldest genres of mankind, functioning for centuries. A narrative based on fiction and reflecting the national identity of the English people has characteristics that distinguish it from others (legend, myth, fable, parable, etc.). The peculiarities of the language, style and structure ensured its fast and strong memorization, easy transmission and perception of the tale. The development of aspects of the sustainability of a folk tale has its own rich history, but nevertheless continues to interest researchers and does not lose its relevance and promise. The fairy tale is characterized by traditional rules of plot-addition and stable compositional techniques [Н.Д. Арутюнова, Е.В. Падучева 1985: 3-25]. One of the characteristic artistic means of fairy tales, combining them with other folklore genres, are epithets, which play an important role in the oral folk tradition. At the same time, constant epithets are often encountered - stable combination of the defined noun with the defining adjective or noun. The constant epithets of English folk tales can be divided into thematic groups.

Here are some examples: A group of epithets characterizing the appearance of fairy-tale characters. The appearance of the characters in English fairy tales is very often conveyed in one line. The appearance of goodies is often the same. They are beautiful and young. Epithets that convey the beauty of the heroine of a fairy tale: beautiful (beauteous), fine, bonny, fair. For example: And there she grew up into the most beautiful maiden that ever was seen ("The Fish and the Ring") [J. Riordan 1987: 19]. Epithets that characterize the appearance of male characters: handsome, good-





looking, fine-looking, fine, bonny. For example: He was handsome enough to make all the women of the world fall in love with him ("Three Feathers") [J. Jacobs 1892: 9]. The epithets characterizing the age of the heroes of the tale are basically reduced to two old and young: old man, old woman, old wife, young lady, young lord, young prince. There was an old soldier who can be long in the wars... ("Jack Hannaford") [J. Jacobs 1890: 43]. Epithets that determine the socio-economic status of the characters. The most common epithets are poor and rich. For example: Now, I must tell you that near his house dwelt a poor widow with an only daughter ("The Ass, the Table and the Stick") [J. Jacobs 1890: 76].

Figurative comparison is a means of language, based on semantic similarity and characterized by the presence of a word expressing the idea of similarity. In English fairy tales the largest part of formula comparisons is used when describing the appearance of characters. First of all, the whiteness of the girl's face is emphasized, the cheeks and lips are compared with roses and cherries, the eyes - with green grass. For example: ...the girl-baby grew white as milk, with cheeks like roses and lips like cherries... ("The Rose Tree") [J. Jacobs 1895: 5].

In English fairy tales formula comparisons are used to characterize negative characters such as giants, elves, devils and their helpers. They perform an expressive discursive-pragmatic function, helping to create an atmosphere of fear and mystery that invariably accompanies the appearance of these supernatural beings. For example: His goggle eyes were like flame of fire ("Jack the Giant-Killer") [J. Jacobs 1895: 110].

A characteristic feature of the language of English fairy tales is distant lexical repetitions, most of which are semantically limited: these are primarily verbs of movement. A distant repeat is an interrupted type of repeat, the components of which are separated from each other at a certain distance, and the magnitude of this distance may be different. The main function of such repetitions is representative. It is used to indicate the gradual development of the action, the relative duration in the fabulous time. Many formulaic constructions of English fairy tales are based precisely on the use of repetition. Formal repetition is formed using various verbs of movement. Structurally, the repetitions of the verbs of motion are complex and usually end with the message of the result, i.e. end with a specific verb that indicates a positive result of the action: So they fought, and fought, and fought, until at last Childe Rowland beat the King of Elfland to his knees ("Childe Rowland") [J. Jacobs 1895: 7].

A fairy tale is a specific genre that lives in a magical world. To create vivid and expressive images, the authors use a special type of inversion, namely: a predicative (in the form of a noun or adjective, preceding the linking verb and the subject). This





type of inversion can be used for the simultaneous implementation of various inversion functions. For example, the reumatization function, the logical-informative function and the emotive function. However, one of these functions will dominate in each specific case. Since the aim of fiction writers is to influence the feelings and emotions of the reader, one should also expect to use the pragmatic potential of inversion for this process. This type of inversion can be used to increase the tragedy of the situation and thereby awaken the reader's sympathy for the hero. For example: Pale was it, at first, as the mist that hangs over the river-pale as the morning, and silver as the wings of the dawn [O. Wilde 1997: 35].

It should be noted that the most frequent and pronounced is the emotive function. Since in all cases, the author had as his goal to strengthen the emphatic stress on any phrase and to get the appropriate emotional reaction from the addressee, using the pragmatic features of the inversion for this. In the following example, you can see how the inversion of a part of a compound nominal predicate is used to emphasize the emotional state of the hero: Very thrilling stories they were, too, to an earth-dwelling animal like Mole [K. Grahame 1993: 23].

Inversion is sometimes used to link entire works as we see in the following example: In another moment Alice was through the glass, and had jumped lightly down into the Looking-glass room [L. Carroll 1967: 80]. Despite the fact that this is only a partial inversion of the circumstance of time in another moment in relation to the main parts of the sentence, it is unique in that Alice's adventures in the previous book began with the same words - "In another moment down went Alice after it, never once considering how in the world she was to get out again". Thus, again using this inversion, the author connects not just adjacent sentences, or paragraphs. But the author connects entire works through this inverted construction. Just as in the first case, this inversion gives dynamics to everything that happens. We can say that the inversion in this example performs a connecting function. And the inversion of the verbal postpositive performs an emotive function, i.e. evokes an emotional response from the addressee, thus realizing the pragmatic component of communication. In most cases, the inversion of subordinate clauses carries out a connection through positional contact between members of adjacent sentences or superphrasal unities. In the most rare cases, as in the previous example, the author can use inversion to refer to his past works, thereby linking whole texts using inversion.





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