

LINGUOSEMIOTIC FEATURES OF WONDERS IN THE DISCOURSE OF FRENCH FAIRY TALES

Kuchkarova, S. T.

Doctoral student of Samarkand State Institute of Foreign Languages (PhD)

Email: sadokatkuchkorova@gmail.com

ABSTRACT

Folklore - fairy tales have been the subject of research of world and European scholars since the 16th century. The 17th and 18th centuries are considered to be the period when fairy tales were collected and published by folklorists all over Europe. In the 19th and 20th centuries, different approaches emerged in the structural study of fairy tale specimens (V. Propp, Levi-Strauss, K. Bremon, A. Dantes). In the second half of the 20th century, psychologists (B. Bettelheim, Van von Frants) conducted research on the study of children's psyche and the problems associated with it, which became the object of research. Appeared through the linguocultural approach to the texts of fairy tales, which emerged in the late 20th century and became the object of study of cognitive linguistics. This article analyzes the different interpretations of the concept of discourse, discusses the fairy tale discourse and its peculiarities, the formation of a category of wonders in the minds of the people, reflecting the national values of each nation's views, attitudes and customs. The phenomenon of wonders is analyzed through a lingvosemiotic approach in the discourse of French fairy tales through the use of verbal, nonverbal and mixed characters, codes, lexical and structural reflection of nonverbal characters.

Keywords: Discourse, fairy tale discourse, lingvosemiotics, nonverbal characters, nonverbal semiotics, wonders, code.

I. INTRODUCTION

Since the last quarter of the last century, the concept of "discourse" has become the subject of such fields as linguistics, anthropology, literature, ethnography, sociology, sociolinguistics, psycholinguistics, cognitive psychology. This polysemous word has been used by different scholars (T.A. van Dyke, N.D. Arutyunova, V.V. Krasnykh, Yu.S. Stepanov, V.I. Karasik, etc.) in different approaches (communicative (functional), structural-syntactic, structural-stylistic, social-pragmatic) [1, 2]. N. D. Arutyunova's definition of the term reveals its general meaning: "discourse (fr. Discours - speech) is a fluent text that combines pragmatic, socio-cultural, psychological and other extralinguistic factors; text obtained in the eventual (sobytinyom) aspect; speech as a purposeful social movement, speech as a component involved in the interaction of people and the mechanism of their consciousness, is speech "drowned in the sea of life" [3].

Fairy tale discourse is simple and understandable and is a scientific source that embodies and preserves the centuries-old values and worldviews of peoples. While fairy tale discourse reflects the features of primitive thinking, it, like other types of discourse, "reflects both collective, national, and individual mentality and culture [4]".

Fairy tale discourse is a “communicative process in the form of a text that includes the criteria of the category of fairy tales [5], as a "discourse in which a type of verbal communication based on a critical review of the norms and values of social life, a system of distinctive characters that serve cultural communication, axiological microstrategies under the influence of mental, historical, cultural, ethnopsychological, ethnographic and various extralinguistic factors [6]" interpreted.

The peculiarities of Akinenko's fairy-tale discourse 1) the existence of a wonder or miracle, which means a supernatural event or action involving the forces of another world; 2) possessing an axiological feature that reflects the anti-values and heresies of the community; 3) an abstract chronotope represented by stable compounds (once upon a time; il était une fois;); 4) sees structural and semantic iterativeness as a mechanism of fairy-tale structure with its own characteristics, its epic features include epic, storytelling, didactics, aesthetics, fiction and wonders [7].

In the experience of a community belonging to one nation, certain views on wonders have emerged. For the French scientist P. Mabille, “wonders are a force of renewal that affects all people, except for their own culture or level of mental development; they allow us to anticipate a deep solidarity, free from boundaries and interests, a true solidarity with a common language in poetry and art. They are human beings and a reality that holds hope for the future.”[9]. Mabille compares the Latin word “mirabilia” (miracle) to the philosophical meaning of the image of the French “mirabil” (miroir), derived from the Latin word “mirari”, which reflects the imagination of the whole of humanity [10].

Le Goff's concept of miracle has three meanings: mirabilis - "a miracle understood before the advent of Christianity"; magicus - "destructive and demonic abnormality"; miraculosus - "pure Christian supernatural" [11].

According to Le Goff, differences in the perception of miracles appear in different worldview cultures. These differences and features are embodied, first of all, in units expressed in any language and in the sense in which they are expressed.

“Feedback, dialogue, text, and other units of communication will have all the characteristics of a character: as any character, the referent is mutually compatible, has an internal discreteness, integrity and a continuous structure. Their abstraction and integrity are manifested, on the one hand, in the independence of their form and structure, and, on the other hand, in their semantic completeness.”[12].

II. MAIN PART

As in all discourses, the category of miracle and wonder in fairy tale discourse is represented by verbal characters, nonverbal characters with a verbal component, and mixed types of characters with a verbal and nonverbal component.

“Any activity of the active subject of communication is a semantic image that combines the most important features of language and speech [...], which captivates the perception of object, subject, action, situation, event and phenomenon, motivates the observer (consumer, affected) to a certain reaction[13]. "The central place of the word in language serves as the basic unit of naming the facts of the existence of the word, the imaginations, thoughts, human feelings formed as a result of these facts, the connection of man with reality through the word" [14]. "Words are symbols, so they are signs that communicate, influence, express concepts." [23]. In

the discourse of French fairy tales, the category of strangeness is represented by a group of linguistic characters that reflect conceptual categories such as substantiality, proceduralism, actionability, attributivity, temporality.

1. Nominative signs. These signs serve to name the subjects of miraculous activity, which have a specific features and nature:

- supernatural beings and humans: la fée, l'Ogre, le Géant, le nain, le goblin; la mère du Géant, la femme du diable; Homme-Crapaud; these symptoms are physiological (un monstre à sept têtes; un horrible géant, un géant à dix-sept pieds de haut, des géants hauts de sept pieds), gender (la diablesse; l'ogresse), toponymic (la Sirène de Fresnaye, le Lutin d'Argentan, le nain rouge de Caux), social status (le Roi des démons, le Roi des magiciens, La Reine des cieux), professional (un enchanteur, une magicienne, le sorcier, un grand diable de cuisinier, le Messager du Diable, le tison d'enfer) expands in exchange for the expression of properties.

- wonderful animals: des grenouilles ailées, les grenouilles volantes; les singes verts, les singes bleus; le loup-garou; un dragon volant; un serpent à sept têtes; le Chat noire, le chat botté; la Truie sauvage; l'Oiseau de Vérité;

- exceptional plants: trois fleurs magnifiques; un vieil arbre creux; deux beaux arbres, au feuillage d'or et d'argent; un laurier; des herbes folles qui l'enserrent et l'envahissent; la Pomme-qui-chante;

2. Processive signs. These types of signs serve to reflect the lifestyle and activities of the representatives of the wonders world. Activities related to their life needs: 1) physiological needs: ils s'assoient et mangent et boivent à discrétion, servis par les mains invisibles; se mit à manger des crêpes qui disparaissaient comme dans un gouffre; l'Ogre, qui, comme à l'ordinaire avait mangé un bœuf entier à son souper et bu une barrique du vin; il la mangea et s'endormit aussitôt; 2) daily needs: il fut transporté à cent lieux de l'endroit où il se trouvait; partit aussitôt avec elle dans son nuage; etc.;

- miraculous activity: Elle jeta un peu de son onguent dans le fleuve, et aussitôt l'eau se gonfla, comme du lait sur le feu; dès qu'ils touchèrent la terre, la princesse le frictionna avec des herbes qu'elle cueillit dans le bois où ils descendirent, et aussitôt ses fesses, ses mollets et ses forces lui revinrent; etc.;

- interpersonal communication activities: se présenta aussitôt, sous la forme d'un beau cheval; changeant soudain de forme, se présenta sous la forme d'une belle reine; se présenta sous la forme naturelle; etc.;

- professional act: dansaient en rond en chantant; une foule de petits hommes, qui dansaient en rond, en se tenant par la main it includes reflective signs.

3. Space signs

- the world of dead: l'entrée de l'enfer, au Paradis, l'autre monde, le chateau de Crystal; marché aux femmes mortes;

- the place of preternatural beings: le Trou aux Fades, l'étang à la Fée, le Rendez-vous des Fées, le Rond des Pouilleux, le Cercle des Fées; un ancien château de Fées; le royaume des géants;

- the place of desolate and dangerous: une forêt dangereuse; une forêt inhabitée; le château inhabité et depuis longtemps abandonné; cette île, qui était inhabitée;

- below, a place in the depths: une grotte souterraine, creusée dans la falaise; le souterrain; le fossé; une caverne sombre et profonde;

- above, a place by hands: sa cabane construite à l'angle de deux rochers; le chateau du géant au haut d'un rocher escarpé; sur la plus haute tour;

- a place of mountain; au pied d'une grande montagne; sur le sommet; la montagne de Crystal; la roche merveilleuse;

- a place where plants grow: un lieu ombragé d'arbres; un petit nid de roses, de jasmins et de chèvrefeuilles ; un beau jardin sur la tour, orné de fleurs, ... et de berceaux de verdure ; un jardin rempli de belles fleurs odoriférantes ;
 - dark place: sous l'ombrage des vieux chênes ; le bois sombre ;
 - bright place: la forêt lumineuse; un beau château tout resplendissant de lumière ;
 - a place on the air: un ciel de crystal; le château en l'air;
 - on air hanging place: dans son château, suspendu par quatre chaînes d'or entre le ciel et la terre ; un beau château, entre le ciel et la terre; etc. ;
 - a place in the water: au fond de la mer ; au fond du puits ; au fond de l'eau
4. Signs of the time:
- daytime: à midi, le monstre sortit de sa caverne ; à midi juste, à midi précis ; des serpents et des géants ... , tout cela dort profondément, de onze heures jusqu'au dernier coup du midi ; en plein midi; le premier coup de midi;
 - midnight: la nuit, sous les raies les plus limpides de la lune; à minuit, les douze diables descendirent ; vers minuit, le géant se retira dans sa chambre ; à l'heure de minuit, des fantômes effrayants ; etc.;
 - time associated with the movement of the sun and moon: pendant que le soleil était sur l'horizon, il était crapaud, et la nuit, le prince ; le soleil couché, il devenait un beau jeune homme ; au clair de la lune ; etc.;
5. Instrumental signs serve to name the means by which supernatural signs and heroes are used in performing wonders, professional, or other activities. To them
- artifacts: une bague, un bâton magique ; un anneau ; une trompe magique ; un bouton merveilleux ; une boîte magique; etc. ;
 - gluttonyms (food related) la soupe de ferraille; la noix magique; l'eau de vie; l'eau de mort; la figue qui fait dormir ; le gâteau de la sorcière ; les morceaux de pain trempés dans le lait, que Le Satyre mangera ; etc. ;
 - clothes: un manteau, un chapeau magique; les bottes, les guêtres à sept lieux; une paire de pantoufles de verre ;
 - natural facts; le bec d'oiseau, quelques gouttes de sang de pigeon; les plumes d'une colombe; une plume incarnate; le cœur de l'oiseau; une feuille de laurier; une branche de pommier.
6. Qualifying marks. Such characters include lexical units that express features such as extraordinary, incredible power, inexplicability.: l'eau merveilleuse, l'eau magique; une force extraordinaire, une lueur extraordinaire; un bruit étrange; une vitesse prodigieuse.

In the fairy tale discourse, the category of wonder is also expressed through nonverbal characters nonverbal in all discourse "means meet all the requirements for speech signs: they are situationally relevant, communicatively informative, have a denotative meaning, functionally substitute" [12]. A.V. Olyanich divides nonverbal signs into visual (kinesic, proxemic signs, colorem and graphemes), stental, gustal and tactile signs, which act independently, accompany and facilitate verbal communication in parallel. [13]. G.E. Craidlin made such types of signs the object of study of "nonverbal semiotics" and divided the main sections into paralinguistics (science of sound codes of nonverbal communication), kinesics (science of gestures, gesture behavior, gesture processes and systems), oculusics (during communication). The science of how people react through the eyes), haptics (the science of tactile communication) and proxemics (the science of the space of communication, its structure and functions) [15].

Lexical and structural manifestations of nonverbal means are verbs attached to paraverbal means, irrelevant to speech, free phrases reflecting figurative paralytic means, fixed phrases used to express symbolic paraverbal means, and sentences describing paralytic means [16].

In the discourse of French fairy tales, the verbal representation of the nonverbal signs, which reflects the wonders, is as follows:

- somatic signs. Somatic objects include the body and its parts, body parts, body parts, body coverings (skin, hair, nails), body fluids (blood, tears), "specific" places in the human body (umbilicus, eyeball, armpit), different lines in the human body. " In French fairy tales, in most cases, somatic characters are mainly the head of the human body and the organs located in it represented by the image. (eyes, tongue, teeth, forehead): les yeux arrachés de leurs orbites; une dent noire et longue, ..., branlait dans sa bouche ; la langue hors de la gueule ; un œil unique, au milieu du front ; deux cornes poussaient, ..., sur le front de chacun des mangeurs de pommes; le corps sans tête ; un enfant magnifique, avec une étoile d'or au milieu du front ; qui avait deux longues dents comme le bras ;; body parts (et au côté gauche, une énorme plaie, par où l'on voyait son cœur), body coating (il était cuit et ses chairs tombaient en lambeaux)

- olfactory sign (related to smell): "Smell is one of the stable descriptions of the environment, situation or individual character depicted in works of art." [22]: le venin et la puanteur qu'il exhale frappent de mort tout ce qui vit à sept lieux à la ronde ; l'odeur de chrétien ;

- Coloromorphic signs (color): "acquaintance with any culture is complete only if the objects of this culture are perceived through color" [18]: une robe de la couleur des Etoiles, de la lune; couleur du Soleil;

- acoustic sign (sound): un bruit infernal; un vacarme infernal, un vacarme d'enfer ; un rugissement qui fit trembler le chateau ; sifflet magique ;

- kinesic (gestures, facial expressions) and action signs: La chèvre lui fit signe de la suivre ; une main prit encore un chandelier et ..., lui fit signe de suivre ; Et l'animal leva alors la tête, aperçut le capitaine Lixur ... et fit « Hen ! hen ! hen ! » en secouant la tête et lui souriant;

- verbal or tactile character (related to touch): vint au malade, lécha sa jambe, à l'endroit de la morsure, et enleva tout ce qui restait de venin dans son corps ; Elle toucha cette porte de la main, et elle devint d'or ; quand on les peignait, il tombait des pièces d'or de leurs têtes ; Parvenu sur la rive du fleuve, il frappa trois coups de sa baguette sur l'eau, et à l'instant, ils en virent surgir un beau pont, qui allait d'une rive à l'autre;

- ocular signs (related to visual communication): un seul regard de lui suffit pour donner la mort; celui sur qui tombe son regard tombe aussitôt mort ; etc. ;

In addition, various codes also serve to express the category of wonders in a fairy tale discourse. "The basic concept of communication theory is coding in the form of the conversion of one signaling system to another by internal (" language of thought ") and external (existing in verbal and nonverbal forms) code" [19]. CODE (French code, lot. Codex - set of laws) — 1) a system of symbols representing various information [20]; "A means of regulating and storing information in the mind; its properties may include conditionality, abstraction (neyavnost), possession of certain information, connection with the context that gives rise to the ability to generate and collect ideas. Information here refers to facts, events, things, ideas and concepts that have a specific meaning within a particular context. [21].

- mineralogical code: une pluie de diamands; tous les fers des chevaux étaient d'émeraude ; les clous d'or ; un château de cristal ; une véritable grêle de plomb ;

- meteorological and astronomical code: cette pluie d'or; une pluie de sang; une pluie de soufre et de feu ; lance contre lui des torrents de feu; une véritable grêle de plomb ; un soleil de cristal, un ciel de cristal; une pluie de diamands liquides ;

- numerological code: trente géants; un Ogre qui avait bien dix pieds de haut et cinq ou six pieds en largeur ; un dragon à sept têtes ; sept gueules, sept langues du serpent ; sept lieux

à la ronde ; sept nains qui y dansaient en ronde; sept cent coups d'alêne. We see that the dix and sept units are the most commonly used in these signs.

Mixed characters representing the category of wonders that appear in a fairy-tale discourse can include complex process characters consisting of a combination of action, verbal, non-verbal codes of different codes that represent ceremonial actions:... l'horrible vieille tendit vers le château une baguette qu'elle tenait à la main, prononça une formule magique, et aussitôt le château s'écroula, avec un grand bruit. ... Puis, retournant la baguette vers les neuf frères, qui se cachaient derrière leur sœur, saisis d'épouvante, elle prononça une autre formule magique, et les neuf frères furent aussitôt métamorphosés en neuf moutons blancs (Luzel); Et il se mit à souffler dans son biniou. Aussitôt voilà tout le monde en branle ; hommes, femmes, jeunes et vieux, les prêtres, les chantres et jusqu'aux éclopés et aux béquillards, tournaient, sautaient, gambadaient et levaient la jambe, à qui mieux. Mais, voici bien une autre affaire : le mort lui-même sort de son cercueil, et, enveloppé de son suaire pour tout vêtement, il se met à se trémousser et à se démener, au milieu des autres,(Luzel) ... ; etc. .

III. METHODS AND RESULTST

In this article uses methods such as analysis, synthesis, generalization, systematization, and semiotic analysis that reveal the peculiarities of the expression of strange and miraculous events by means of verbal and nonverbal means in the discourse of French fairy tales. Through these methods, different interpretations of the concept of discourse and features that distinguish fairy tale discourse from other types of discourse have been analyzed. The occurrence of the category of wonders in the discourse of French fairy tales is classified semantically, in the discourse of French fairy tales the means of expressing the category of wonders in terms of lingvosemiotics are described, and the verbal and nonverbal components of the phenomenon of wonders, their specific linguistic features.

IV. CONCLUSION

Fairy tale discourse, like other discourses, reflects collective, national, individual, and private mentality and culture, as well as possessing axiological traits, abstract chronotope, structural and semantic iterativeness. Besides that, the constitutional features of fairy-tale discourse include epicity, story-teller (narrative), didactics, aesthetics, fiction, and strangeness. The category of wonders and miracle is a series of verbal (nominative, qualitative, procedural, etc.), nonverbal (somatic, tactile, oculusic, etc.) with a verbal component, reflecting conceptual categories such as substantiality, procedurality, state, and adjective in French discourse, represented The category of wonders is manifested by various codes (mineralogical, numerological, etc.) in addition to verbal, nonverbal and mixed characters with a verbal component. Nonverbal signs with a verbal component are lexically and structurally attached to paraverbal means, non-speech verbs, free expressions that reflect paralytic means, mainly fixed expressions that serve to represent symbolic means of parasonism, and sentences describing paralytic means.

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