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## METHODOLOGICAL ISSUES OF RESEARCH OF THE ENGLISH FICTIONAL FAIRY TALES

**Summary.** This article provides the source of information about discourse which is a text, oral or written, in our case – fiction. The diversity of texts in functional and genre relation shows that investigation of a discourse is not just investigation of text and its structure. Various linguistic approaches are applied to a text, as an object of linguistic analysis. Special attention is paid to anthropocentric and ethnocentric. The main point of the first one is linguistic identity, which creates and accepts texts, lives in the world of texts and forms under the influence of texts. The centre of second approach is the idea of interconnection of culture and text. Text is seen as a culture unit, perception and awareness of text is connected with its interpretation as a fact of a culture. Fairy tales have got incompleteness of the form and content (subject and structure), which plays an important role in its artistic dynamics, because the reader always has to invent something, forming its aesthetic integrity. The problem of content is also considered in an exclusively semiotic light, where the fiction as an artistic message is actively involved in sign activities, namely, it serves to convey a certain veiled (encoded) content. The word text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole, and as a general rule, whatever any specimen of our own language constitutes a text or not. It is stated that a text is a unit of language in use, not grammatical unit. Text is a semantic unit that is a unit not of form but of meaning. Thus, it is related to a clause or sentence not by size but by realization. Moreover, a text does not consist of sentences, but it is realized by sentences, and a set of related sentences is the embodiment or realization of a text. Hence, the expression of the semantic unity of the text lies in the cohesion among the sentences of which it is composed. Cohesion is viewed as the most important text category because it provides coherence of a literary text.

**Key words:** paradigm, fairy tales, anthropocentrism, linguistics, pragmatics, fiction.

**Formulation of the scientific problem.** Fairy tales have got incompleteness of the form and content (subject and structure), which plays an important role in its artistic dynamics, because the reader always has to invent something, forming its aesthetic integrity. The problem of content is also considered in an exclusively semiotic light, where the fiction as an artistic message is actively involved in sign activities, namely, it serves to convey a certain veiled (encoded) content.

**Analysis of the latest investigations of the question.** The scientific paradigm of linguistic researches of the XXI century has acquired anthropocentric orientation, and the human factor in the language has steadily moved to the forefront of linguistic research. Language is examined as a “representative form of human

consciousness, a means of cognition and intellectual construction of the world, the product of the creative language personality” [1, p. 273]. The human personality gradually takes the central position of any humanities research. The man says, thinks, feels and is the main actor in the world and the language, and therefore more attention is paid to manifestations of human personality in the use of language. Anthropocentrism is predetermined by the material and spiritual life of the human world. Based on the opposition of the type “person – person”, “person – society”, “man – culture”, “man – thinking” involves a comprehension of place and role of man in society, in culture and in speech. In correlation with the human factor – the factor of addresser and addressee, this category is determined by linguocultural, linguocognitive, communicative, functional and other factors. Anthropocentrism in linguistics is a special way of knowing and understanding the humanitarian sphere whose center is a person in its various appearances. Anthropocentrism is considered to be one of the main paradigmatic vectors of linguistics of the XX–XXI centuries. The main principles of this approach are as follows:

- people actively influence the environment and each other according to their goals and interests;
- perception of people like themselves has mutual character, so in the communication process it is not only a researcher who generates an idea about individuals it observes, but he himself becomes the object of perception;
- people’s behavior is adaptive, it can react to the attempt by the observation that significantly increases the heuristic role of constructing and interpreting “self-image” as a researcher and a source of information;
- the adaptability of human behavior in communicative processes determines the dynamics of the manifestation of their qualities can change over time depending on many external and internal factors;
- relevant socio-psychological qualities of people usually cannot be observed directly because they are “on the surface” [2, p. 21–22].

**Setting objectives.** To deal with methodological issues of research of the English fictional fairy tales. The fairy tales narrations should be analysed from the viewpoint of anthropocentric approach in reference to their functionally-narrative patterns and structurally-pragmatic models.

**Presentation of the basic material.** The main direction of modern linguistic studies – anthropocentrism – acquires a new meaning: any speaker plays the role of an active creator of meaning and personal understanding of language as a verbal representation of ready-made knowledge, which is

the instrument of communication. The exchange of information is replaced by the interpretation of language as an instrument of regulation of human behavior that is symbolic in nature [3, p. 1]. Anthropocentric paradigm signals a reorientation of the interests of researchers from the objects of knowledge onto the subject, that is people in language and language in people is analyzed. From the standpoint of anthropocentric paradigm, a person perceives the world through the knowledge of themselves, of their theoretical and substantive work in it [4, p. 5]. That is a general trend of integrated and interdisciplinary study of language, with regard to aspects of cultural studies, cognitive science, literary studies etc., that determines the vector of linguistic research in recent decades. Anthropocentrism was introduced by ancient philosophers, who viewed man as the measure of all things. During the Middle Ages and almost till the beginning of the nineteenth century anthropocentrism was ignored as a science. Special attention was paid to this linguistic theory by W. von Humboldt. The researcher combined the individual and collective anthropocentrism on the basis of mutual understanding of speakers of one language, which was then diluted to different linguistic schools, and by the mid-twentieth century linguists almost paid no attention to anthropocentrism. Humboldt's understanding of anthropocentrism coexisted with the provision on the reverse impact of language onto human perception of the world.

According to W. von Humboldt's understanding, a person coexists with the objects provided by any language, and each language describes around the people, to which they belongs, a circle from where the person can go out only as far as he/she enters into the circle of another language [5, p. 34].

According to Yu. Karaulov, anthropocentrism was rejected because of "inhumanity" in the scientific structuralist paradigm in the first half and the middle of the twentieth century and canonized as "the general tendency of modern linguistic knowledge that is carried out by movement from the sphere of systems to their centre, that is, to a person" [6, p. 105].

So, at the beginning of the new millennium there is a change in the relationship of a linguistic community to the relationship of a scientific paradigm: if the history of XX century was characterized as the history, according to some scholars, of a permanent methodological uprising in the form of successive theoretical revolutions, XXI century can become a time of tolerance to different linguistic styles of thinking and the combination of their best achievements.

Today the principles of multidisciplinary studies increasingly penetrate into the linguistic studies, which postulates the view of a language as a supersystem, nonlinear, determined from the inside and from the outside, which is in a state of transition from chaos to order and beyond – to a new order – through the interaction of destructive tendencies and parameters of self-organization of this supersystem. Self-organization is carried out by a joint operation of the components and subsystems which cooperate to save the system. This view is a qualitatively new level of system analysis of the object of science which aims to provide language, linguistic products in the mutual determination of various supersystems (life, culture, society etc.) [5, p. 494].

The writer's appeal to the mind of the addressee, the reader in general, can perform various artistic tasks, subordinated to the ultimate goal – to create the preconditions for the formation and enrichment in the process of perception of the type of reader's

awareness – an experience closest to the pragmatic attitude to the writer's ideological position. The widespread means of nominating the recipient or recipients of the message are numerous in the texts of fairy tales and should be decoded by in-depth methods of linguistic analysis aimed at recipient oriented anthropocentric analysis of the text.

Nowadays the development of linguistics is marked by the change of scientific paradigm vectors that finds its reflection in the analysis and investigation of language units and text formations. It is explained by the fact that a structural approach concentrated on the study of inner organization of various language levels is being substituted by a functional approach that presupposes the study of the language system in action, i.e. the study of the process of communication.

XX century is marked by the cooperation of language system with other spheres of knowledge (sociology, psychology, culture, etc.), i.e. a language unit becomes the subject of linguostylistic analysis, the study of semantic, pragmatic, lexical and, of course, extralinguistic aspects (social, national, cultural, etc.) within the sphere of which they exist being its components. However, it did not happen in a flash. After a rather long theoretically-oriented period of development, the distance between language and life became shorter. "Gradually were settled the interconnections between the language and the reality reflected in it. The epoch of semantics enlivened the interests to the notions of pragmatics, i.e. the relations between life and language got mutual re-evaluation" [7, p. 3–7].

The notion of pragmatics as a part of linguistics was introduced by Charles Morris in 30-s of XX century who treated it as a successor of rhetoric [8, p.389].

Pragmatics is a subfield of linguistics which studies the ways in which context contributes to meaning. Pragmatics encompasses speech act theory, conversational implicature and other approaches to language behaviour in philosophy, sociology, linguistics and anthropology [9, p. 65]. Pragmatics studies how the transmission of meaning depends not only on structural and linguistic knowledge (e.g. grammar, lexicon, etc.) of the speaker and listener, but also on the context of the utterance, any pre-existing knowledge about those involved, the inferred intent of the speaker, and other factors [10, p. 75].

Pragmatics gave a new impulse to the development of linguistics and defined new spheres for the linguistic investigation. It was a crossing from theory to practice, to the complex study of language, speech, language and text units taken together with the extralinguistic aspects that caused their appearance and in the sphere of which linguistics lives. As a result, the realisation of these objectives and intentions is primarily verbalized by various language means which get their expression in text formations where the detailed selection of extralinguistic and linguistic material takes place.

The fact that the fairy tales under analysis are written for children and adults determines the level of their pragmatic and aesthetic influence on the addressee as the aims and intentions pursued by any participant of communication are always subordinated to some definite pragmatic aim which, as a result, defines the vector of pragmatic focus of the message. "Pragmatic focus is a kind of inducement for the reader's reaction revealed via the organization of all text elements which directs the reader towards the author, convinces him of the correctness of the author's concept" [11, p. 75].

The vector of fairy tales pragmatic orientation is determined their author via the intention in one or other way to make the reader analyze and reconsider his/her life attitude. It may be stated that the fairy tales both for children and adults are united by the common

pragmatic background assumption which, as A.M. Kovalenko states analyzing the newspaper headlines, is defined by such factors as “autocentricity (realization of author’s intentions, author’s worldview arrangement) and anthropocentricity (orientation towards an addressee, i.e. satisfaction of his/her informational, aesthetic and spiritual needs) that change them into a powerful means of pragmatic influence” [12, p. 13].

**Conclusions.** The source of information about discourse is a text, oral or written, in our case – fiction. The diversity of texts in functional and genre relation shows that investigation of a discourse is not just investigation of text and its structure. Various linguistic approaches are applied to a text, as an object of linguistic analysis. Special attention is paid to anthropocentric and ethnocentric. The main point of the first one is linguistic identity, which creates and accepts texts, lives in the world of texts and forms under the influence of texts. The centre of second approach is the idea of interconnection of culture and text. Text is seen as a culture unit, perception and awareness of text is connected with its interpretation as a fact of a culture.

In our investigation the text of a fairy tale is analyzed from the viewpoint of multimodality. Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts which contain the interaction and integration of two or more semiotic resources – or “modes” of communication – in order to achieve the communicative functions of the text.

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#### Лавренчук М. Методологічні проблеми досліджень художніх казок в англійській мові

**Анотація.** У статті наведено джерело інформації про дискурс, який є текстом, усним чи письмовим, у нашому випадку – художньою літературою. Різноманітність текстів у функціональному й жанровому відношенні свідчить про те, що дослідження дискурсу – це не лише дослідження тексту та його структури. До тексту як до об’єкта лінгвістичного аналізу застосовуються різні лінгвістичні підходи. Особлива увага приділяється антропоцентричним та етноцентричним підходам. Основний момент першого – мовна ідентичність, яка створює та сприймає тексти, живе у світі текстів і формується під впливом текстів. Центром другого підходу є ідея взаємозв’язку культури й тексту. Текст розглядається як культурна одиниця, сприйняття та усвідомлення тексту пов’язане з його інтерпретацією як факту культури. Казка має незавершеність форми й змісту (предмету й структури), що відіграє важливу роль в її художній динаміці, оскільки читачеві завжди доводиться щось вигадувати, формуючи її естетичну цілісність. Проблема змісту також розглядається у виключно семіотичному світлі, де художня література як художнє повідомлення активно залучається до знакової діяльності, а саме служить для передачі певного завуальованого (закодованого) змісту. Слово «текст» використовується в лінгвістиці для позначення будь-якого уривка, усного чи письмового, будь-якої довжини, який справді утворює єдине ціле, і за загальним правилом будь-який зразок нашої власної мови становить текст. Зазначається, що текст – це мовна одиниця, яка використовується, а не граматична одиниця. Текст — це смислова одиниця, яка є одиницею не форми, а значення. Таким чином, він пов’язаний із реченням не розміром, а реалізацією. Причому текст не складається з речень, а реалізується реченнями, а сукупність споріднених речень є втіленням чи реалізацією тексту. Отже, вираження смислової єдності тексту полягає в згуртованості серед речень, з яких він складається. Згуртованість розглядається як найважливіша текстова категорія, оскільки вона забезпечує зв’язність художнього тексту.

**Ключові слова:** парадигма, казки, антропоцентризм, лінгвістика, прагматика, художня література.