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THE ANALYSIS OF THE ENGLISH FOLK FAIRY TALE TEXTS WITHIN COGNITIVE LINGUISTICS

Summary. This article is devoted to the semantic organization of the English folk fairy tales a systematic investigation of the conceptual space of the English folk fairy tales. This space was considered as a holistic prototypical entity made by the conceptual fields of the English folk fairy tale characters. The latter has been analyzed with regard to their general types and their typical incarnations in the English folk fairy tale. The conceptual field of a character was structured as a frame including attributive, functional, causative and resultative zones. It was established that each zone is represented by a number of definite concepts which can be regarded as more or less typical for the English folk fairy tales. The typical structure of the conceptual space of every character being identified it has become possible to make a general conceptual model which takes into consideration certain static, dynamic, causative and factitive qualities of every magic hero and the character of their interaction. The analysis shows that there are 24 functions in English folk fairy tales. Such distribution proves the fact that the conceptual fields of the other fairy tale heroes form an integral part of the conceptual field of the positive character. Special attention was paid to the conceptual model space-and-time, to the role of sacred numbers in English folk fairy-tale semantics and to the description symbolic images which can be related to the archetypes of the unconscious investigated by K. Yung. The analysis of the factual material confirms the fact that number 3 is the most widely used number in the English folk fairy tales. The interaction of the fairy tale heroes takes place within the fairy tale chronotop. The chronotop is considered to be a macroframe for microframes of the conceptual fields of the fairy tale characters. The conceptual field of the chronotop has its own principles of its organization. The archetypes of collective subconscious embodied in the folk fairy tale context as an archaic text are considered to be the basis of the conceptual model of the English folk fairy tales.

Key words: cognitive linguistics, concept, conceptual analysis, conceptual space, conceptual field, conceptual model, frame, scheme, prototype, fairy tale, character / actant, chronotope, number, archetype.

Introduction. Semantic organization of the English folk fairy tales is studied from several points of views. Modern language theory deals with a new approach to the semantic organization of English folk fairy tales – the conceptual analysis of fairy tale texts done within cognitive linguistics. Cognitive linguistics is one of the main trends of modern functional paradigm which establishes connection between language units and mental essences defined by them.

Analysis of recent researches and publications. Verbalized knowledge as an object of scientific research in cognitive linguistics is represented by concepts – operational units of conceptual picture world. Concepts connected with verbalized code also become operational units of the language picture world. They form inner lexicon, as knowledge represented in the language. The lexicon organization is based on verbal nets. Verbal nets are supposed to be interwoven and interconnected. They unite the lexicon into the unified hierarchy-formed structural conceptual space, the basic verbalized part of the human memory the purpose of which is to preserve information and quickly derive it. The conception finds its confirmation in the investigations of modern foreign linguists [1; 2; 3].

The aim of the article. The linguists of our country and modern foreign linguists and philosophers underline the fact that verbalized knowledge form specific psychological space in human thinking and can be modeled in a certain way. But unfortunately, nobody knows how these models look like. The linguists and philosophers try to find the answer to this question while learning the sphere of language semantics. It is considered to be the subject of cognitive linguistics. In this case the language meaning is dealt as a "window" through which the access is opened to the hidden from observation conceptual (psychological) thinking space. The meaning is identified as a specific item of knowledge, information or experience preserved in human memory.

Results. Semantics in cognitive linguistics is investigated by the method of the conceptual analysis. It is considered to be the search of common concepts which form one and the same sign and represent this sign as a marker of a certain cognitive structure. Both the words, sentences and the texts belonging to a certain genre, including the fairy-tale genre can be represented by this sign.

From the point of view of text linguistics, the fairy tale texts are considered to be a great sign which has both a specific form

of expression and a specific plan of content. The last one is characterized by the integrity as a content unity and also semantic coherence provided by the correlation of the text forming informative blocks. Informative blocks and their correlations form the space of the textual world, so-called reference zone of the text itself, creating the textual concept which can be represented in the form of a structure or a model [4] The following postulates of the text linguistics find its application in the sphere of cognitive linguistics. This field of science deals with structures of knowledge representation which are behind language signs and speech patterns. If the text is considered to be a language sign of a certain concept the common goal of both spheres of the language theory becomes the understanding of its nature and ways of organization.

Content organization of fairy-tale text is represented by two basic models: horizontal model of the display of chain microstructures and the model of vertical generation of eventual text orientation [5]. These models of textual concepts suggested in text linguistics are crossed to a certain degree with models applied in cognitive linguistics. The model of vertical generation of eventual text orientation as one of the varieties of the structured semantic capsules including nucleus and periphery zones of textual semantics coincides with the model of prototypic categories applied in cognitive linguistics. Starting remote text differently manifested by the surface language means is in fact central conceptual scheme of the prototypic category. This scheme is subjected to transformations (generalization and specification) in real fairy tale texts. The task of revealing of the central scheme structure is solved in text linguistics by means of horizontal model of chain microstructures (the generation of narrative series) and conceptual model as a structured multitude of semantic indications [1; 2; 5]. These indications can be displayed in the form of functions of the fairy tale characters predetermined by their existence in possible worlds [5]. All above-mentioned postulates of the text linguistics become more concrete being comprehended in terms of propositional frame and net models, developed in cognitive linguistics.

It is necessary to point out that the generalized images of characters are the basic conceptual units of the content of magic fairy tales. Depending on the categorial type of the character it has certain constant functions in the fairy tale context, the realization of which is directed at a certain goal and result. Qualitative characteristics are physical and spiritual properties of fairy tale characters. Dynamic characteristics are associated with actions and deeds (functions) of characters. Dynamic characteristics are closely connected with predicates of cause and consequence. There are 9 main conceptual types of fairy tale characters: a positive character, a negative character, a neutral character, a sought-for character, a sender, an intermediate hero, a pseudo-hero, a magic helper and a magic means. So, the conceptual basis of every generalized fairy tale image is represented by a frame in which the conceptual field of the character includes predicative zones of attributes, functions, motivations and results of actions [5]. Zones of attributes, functions, motivations and results of actions are defined by means of investigation of the characters' conceptual space. Their typicality for the English folk fairy tales was established by means of the quantitative analysis.

The typical structure of the conceptual space of every character being identified it has become possible to make a general conceptual model which takes into consideration certain static, dynamic, causative and factitive qualities of every magic hero and the character of their interaction.

The general conceptual model of the English folk fairy tale consists of two contradictory blocks. From one side they contain char-

acters extroverts which have positive qualities and from the other side their complete antipode – characters introverts whose actions and deeds directed to the achievement of their own as a rule unkind aim. At the same time there is no clear border between two contradictory blocks of the conceptual structure because of the intermediate and neutral hero position. Axiology of the intermediate character has not been yet identified whereas axiology of the neutral hero is very contradictory: from one side, he is an embodiment of evil and from the other side – kindness. The images of fairy tale heroes form axiologically graded continuum: [+] positive character, [+], [+(-)] a sought-for character, [+(-)] a magic helper, [+(-)] a magic means, [0] a neutral character, [+(-)] an intermediate character, [-(+)] a sender, [-] a pseudo-hero and [-] a negative character.

This continuum is considered to be a visual illustration of polarization of relations between the elements of a certain semantic category which is represented by Greimas semiotic square. The relations of presupposition, contradiction and complementarity coexist in this semiotic square. In our case we have such oppositions as GOOD::BAD (presupposition), GOOD::NOT GOOD, BAD::NOT BAD (contradiction), GOOD::NOT BAD, BAD:: NOT GOOD (complementarity). The algorithm of the general conceptual space reflects the interaction of fairy tale heroes with one another. It can be explained by pairwise distribution of functions. The analysis shows that there are 24 functions in English folk fairy tales. Such distribution proves the fact that the conceptual fields of the other fairy tale heroes form an integral part of the conceptual field of the positive character.

It is necessary to underline that the general conceptual model is considered to be mainly the field of possibilities, it has concepts characteristic for the English folk fairy tales. In the texts of real folk fairy tales we can see the realization of a certain part of this model, not the whole one. So, the models found in real folk fairy tales structure the conceptual space of the English folk fairy tales in the form of the prototypical category which has a centre and a periphery.

The central scheme of the English folk fairy tales is represented by fairy tale texts with three main characters in which positive and negative characters are considered to be obligatory. The third character can be either a magic helper with a magic means, a sender, a neutral character or a sought-for character. In the semantics of the English folk fairy tales with central scheme there is a relative balance between axiological poles "GOOD::BAD". This central scheme can be subjected to transformations of generalization and specification. In the generalized transformations of the central scheme one or two from its obligatory characters are omitted, and the third one is considered to be variable. Herewith we can observe both relative balance between characters which embody evil and kindness [+] positive character, [-] a negative character and a certain irregularity in distribution between positive axiological pole ([+] positive character, [+(-)] an intermediate character), and negative axiological pole ([-] a negative character, [0] a neutral character). Transformations of generalization as a rule reflect belief in the triumph of goodness and justice. In the transformations of specifications we have the extension of the quantity of characters: several characters which are variable in the central scheme and also those who are not represented in it (a pseudo-hero and an intermediate character) are added to positive and negative characters. The comprehensive analysis of the axiological characteristics of the fairy tale heroes testifies that the transformations of specifications of the central scheme reflect the focus to the positive pole in case of initial delimitation of kind and blackhearted forces. From this we can conclude that optimism and humanistic ideas which fairy tales form in the readers are considered to be the essential feature of the English folk fairy tales.The interaction of the fairy tale heroes takes place within the fairy tale chronotope. The chronotope is considered to be a macroframe for

microframes of the conceptual fields of the fairy tale characters. The conceptual field of the chronotope has its own principles of its organization. It consists of the external chronotope connected with the localization of the fairy tale narration in the historical space-time of the human being and internal chronotope – space-time limits of the fairy tale as it is. The analysis of the factual material indicates the fact that from two types of the external chronotope, which can be fixed and unfixed, the last one is more characteristic for the English folk fairy tales. The internal chronotope has spatial and temporal locus. Temporal locus of the internal chronotope (short-lived and long-lasting) correlates with the time of events which takes place in the folk fairy tales. The short-lived internal chronotope is more typical for the English folk fairy tales. The specificity of the internal chronotope in terms of spatial locus lies in the fact that it is considered to be distributed and is widely used in the English folk fairy tales. It is based on the eventfulness in space. The limit of the fairy tale space which, as a rule, is predicted by the movement of the positive character, permits to place the events within linear (unlocked) space or within circular (locked) space. In the first case the main character returns home, in the second one he or she finds his or her fortune and remains in a foreign land. The analysis shows that a circular (locked) spatial space is more typical for the English folk fairy tales.

The conceptual model of the general internal space of the English folk fairy tales is formed by means of interaction of static and dynamic toposes of the characters. So, such conceptual configurations can be observed: topos separation model (for example, a sender / a positive character), topos cross model (for example, a positive character / a magic helper) toponymic parallelism model (for example, a positive character / a pseudo-hero) toponymic strategic advance model (for example, a sought-for character / a positive character). The analysis of the factual material confirms the fact that topos cross model is more typical for the English folk fairy tales. It can be explained by the existence of the positive character (dynamic topos) and his or her opposite – negative character (static topos) in the English folk fairy tale narration. The conceptual fields of these two characters are considered to be constant quantities in the fairy tale narration.

The semantic category of number plays an important role within the conceptual space of the English folk fairy tales. The analysis of the factual material confirms the fact that number "3" is the most widely used number in the English folk fairy tales. Number "3" is the structure of action which has the beginning the middle and the end. Besides, in some archaic traditions number "3" is associated with male essence that means risk and readiness for self-sacrifice. Number "3" is realized in triple actions of fairy tale characters: it means that they must do three tasks, fulfill the requests and conditions, answer three questions, guess three puzzles, take part in three battles.

The English folk fairy tales have certain psychological origins. Archetypes are considered to be the basis of these origins. Archetypes are universal models of collective subconscious which are considered to be common for the whole mankind. We can find such archetypes in the English folk fairy tales as the "selfness", "spirit", "anime" and "animus" and "triplet". Archetypes of collective subconscious embodied in the folk fairy tale context as an archaic text is considered to be the basis of the conceptual model of the English folk fairy tales. The English folk fairy tales have certain psychological origins. Archetypes are considered to be the basis of these origins.

Conclusions. From all above said, we can conclude that the general conceptual space of the English folk fairy tales is formed by means of 9 conceptual field models of fairy tale characters. The interaction of the fairy tale heroes takes place within the fairy tale chronotope which has certain principles of organization. The semantic category of number plays an important role

within the conceptual space of the English folk fairy tales. The whole space model of the English folk fairy tales is subjected to transformations of generalization and specification.

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Єремеєва Н., Крічкер О., Міненко О. Аналіз текстів англійської народної казки з позиції когнітивної лінгвістики

Анотація. Ця стаття присвячена семантичній організації та системному дослідженню концептуального простору англійських народних казок. Цей простір розглядається як цілісне прототипне утворення, створене концептуальними полями героїв англійської народної казки. Останні проаналізовано з огляду на їх загальні типи та типові втілення в англійській народній казці. Концептуальне поле персонажа було структуроване як фрейм, що включає атрибутивну, функціональну, каузативну та результативну зони. Встановлено, що кожна зона представлена рядом певних понять, які можна вважати більш-менш типовими для англійських народних казок. Визначення типової структури концептуального простору кожного персонажа дало можливість побудувати загальну концептуальну модель, яка враховує певні статичні, динамічні, причинні та фактичні якості кожного магічного героя та характер їх взаємодії. Аналіз показує, що в англійських народних казках є 24 функції. Такий розподіл свідчить про те, що концептуальні поля інших казкових героїв є невід'ємною частиною концептуального поля позитивного героя. Особливу увагу було приділено концептуальній моделі простору і часу, ролі сакральних чисел в семантиці англійської народної казки та опису символічних образів, які можна співвіднести з досліджуваними К. Юнгом архетипами несвідомого. Аналіз фактичного матеріалу підтверджує той факт, що число «3» є найпоширенішим числом в англійських народних казках. Взаємодія казкових героїв відбувається в межах казкового хронотопу. Хронотоп розглядається як макрофрейм для мікрофреймів концептуальних полів казкових героїв. Концептуальне поле хронотопу має свої принципи організації. Основою концептуальної моделі англійської народної казки вважаються архетипи колективного підсвідомого, втілені в контексті народної казки як архаїчного тексту.

Ключові слова: когнітивна лінгвістика, концепт, концептуальний аналіз, концептуальний простір, концептуальне поле, концептуальна модель, фрейм, схема, прототип, казка, персонаж/актант, хронотоп, число, архетип.