THE MOTIF AND PLOT OF AN AUTHOR'S FAIRY TALE

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Abstract: *The article deals with the basic concepts of motif and plot as the basic elements of a fairy tale structure to understand fully the author's ideas.*
Key words: *motif, plot, fairy tale, element, operator.*

МОТИВ И СЮЖЕТ В АВТОРСКОЙ ВОЛШЕБНОЙ СКАЗКЕ

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Аннотация: *В статье рассматриваются основные понятия мотива и сюжета как основных элементов структуры волшебной сказки для полного понимания авторской идеи.*
Ключевые слова: *мотив, сюжет, волшебная сказка, элемент, оператор.*

In the humanities it has become a traditional understanding of the plot as the sum of certain motifs. The terms "motif" and "plot" are widely used by literary critics, folklorists, linguists, psychologists and others (Balburov2002; Silant'ev 2002, etc.)... However, there is no one certain definition of these terms, but the need for an unambiguous interpretation of the concepts is obvious. The explanation of the motif and plot nature allows to explore new scientific positions of fairy tales texts, to clarify the classification of the motifs and plots, to delineate them clearly.

Fairytale plot is a complex form, comprising motifs of various properties - from simple (eg, animal helpers meeting) to very complex (for example, the fight with the enemy) collisions. In order to understand the essence of their complexity in the plot, it is necessary to find motif's constants. N.M. Vedernikova proposes to call such values – elements. "Element - is a constant semantic unit of motif. Elements only name person, object or indicate the action. In relationships they form a logical unity, a motif that can reveal a certain topic "[1, p. 58].

It seems that the central role of action in the motif is not entirely consistent with the concept of an element - the last is usually associated with parts of the static structures and systems. What N.M. Vedernikova calls as motif element, is called a logical operator. By the operator one can understand the "image that is a rule that allows each element of a set to match a well-defined element of the same or another set" [3, p. 347]. The concept of the operator better conveys the dynamic nature of the motive.

There are following operators in each motif:

1. The person performing the action. Most of the motives it is the main protagonist, as he leads all fairy tale;

2. The action which is performing by the character or protagonist. The action enclosed in motive can transmit various deeds of heroes. The action needs to find a solution within a motif that is to be effective, since the plot, using one or another motif, the result, the basic idea is important;

3. The object as a special element on which the action is directed. In some motifs the object coincides with the subject;

4. The location – the kingdom, state, country, forest, etc. Being common to a number of motifs of the plot, this element can only be predicted, suggests by the previous content.

These operators (the character – action – object – location) are required in any motif. The more complex the topic, the more complex motif, the greater number of operators are involved in it, the operators themselves became too complicated.

In each fairy tale there are central and side motifs. The central motif is usually conflict. Side motives are designed to give the most complete value of each of its operators, to promote deeper disclosure of its themes. This explains why most of the side motives precede central. The order is determined by the motives of artistic logic and ideological conception of fairy tales.

A significant contribution to the development of the semantic theory of motive is made by O.M. Freudenberg. O.M. Freudenberg revealed the concept of motive regarding stagely certain mythological type of plot. By "mythological plot" O.M. Freudenberg understood "not the plot of the myth, but the plot created by a myth-creating thought" (Freudenberg 1997: 224].

Thus, the fairy story – a traditional formation, consisting of motfis groups, among which the central motif stands out, forming the core of the plot, and by the motifs that give full meaning to each of its elements. Side motives (birth of the character, acquire magic items, etc.) precede the central one, they determine the image of the character, projecting his behavior and actions.

References

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