

The Image Base of Fairy Tale Formula in the Structure of Folklore Text (Based on Russian, Slovak, and Czech Fairy Tales and Their Translations)

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Summary. The article presents a comparative analysis of fairy tale texts from the perspective of their structural, semantic, pragmatic, as well as linguistic and cultural features. Verbal and semiotic code of fairy tales has been reconstructed on the basis of their bidirectional translation (translation of *Folk Russian Tales* by A. Afanasiev into Slovak and Czech and Slovak and Czech fairy tales translation into Russian). The article considers initial, middle and final fairy formulas ones proceeding from the archetypal structure, value and semantic dominants, as well as concepts of folklore texts (transformations and variants of plots and allomotives, typology of images and names of fairy tale characters through the lens of V. Propp, S. Neklyudov, E. Novik and others' views). The units are described both in terms of their equivalence, figurative structure, and possible translation transformations, as well as ways of transferring culture-specific elements and pragmes into foreign cultural folklore and semiotic space. The approach applied in the article presupposes cultural and semantic reconstruction of the predominant conceptual spheres actualized in fairy tales, particularly the ones of giving, the Way, 'us' and 'them', happy end and marriage, oppositions of the living and the dead, functions of fairy tale loci, such as emptiness, chaos and cosmogonic representations associated with them. The research analyzes modal, temporal, and syntactic characteristics of fairy tale formulas, lexical and semantic substitutions, as well as compensations and equivalents in the target text.

Key words: initial, final and medial formulas, translation of fairy tales, archetypal model of the world, pragmatics of folklore text, translation transformations, allomotive, variant, reality.

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Образная основа сказочной формулы в структуре фольклорного текста (на материале русских, словацких и чешских сказок и их переводов)

Аннотация. В статье представлены результаты сопоставительного анализа текстов волшебных сказок на трех языках в различных аспектах: структурно-семантическом, прагматическом и лингвокультурологическом. Реконструирован вербально-семиотический код сказок на основе их двустороннего перевода (“Народные русские сказки” А. Афанасьева в словацкой и чешской целевой интерпретации vs словацкие и чешские сказки в их переводе на русский язык). Опираясь на архетипическую структуру, ценностно-смысловые доминанты и концепты фольклорного текста (по В. Проппу, С. Неклюдову, Е. Новик и др.) рассмотрены начальные, срединные и конечные сказочные формулы на трех языках с точки зрения их эквивалентности, образной структуры и возможных переводческих трансформаций, а также способов передачи реалий и прагмем в инокультурном фольклорном и семиотическом пространстве. Такой подход предполагает культурную и семантическую реконструкцию основных концептосфер сказки (дарение, Путь, свое / чужое, счастливый конец, брак, живое / мертвое, космогонические представления и т.п.). Учитываются как модально-временные, так и синтаксические особенности сказочных формул, анализируются лексико-семантические замены и компенсации, а также аналоги в переводном тексте.

Ключевые слова: инициальные, конечные и медиальные формулы, перевод сказок, архетипическая модель мира, переводческие трансформации, вариант, реалия.

Vaizdinis pasakos formulės pagrindas tautosakos teksto struktūroje (rusų, slovakų ir čekų pasakose ir jų vertimuose)

Santrauka. Straipsnyje pateikiami pasakų tekstų trimis kalbomis gretinamojo tyrimo įvairiais aspektais (struktūriniu, semantiniu, pragmatiniu, lingvokultūrologiniu) rezultatai. Verbalinis ir semiotinis pasakų kodas rekonstruojamas remiantis jų dvišaliu vertimu (A. Afanasjevo „Rusų liaudies pasakos“ slovakų ir čekų tikslinėje interpretacijoje vs slovakų ir čekų pasakos vertimuose į rusų kalbą). Remiantis archetipine struktūra, aksiologinėmis teksto dominantėmis ir konceptais (pagal V. Proppą, S. Nekliudovą, E. Noviką ir kt.), nagrinėjamos pradinės, vidurinės ir baigiamosios pasakos formulės trijose kalbose pagal šiuos parametrus: formulių lygiavertiškumas, vaizdinė struktūra, galimos vertimo transformacijos, taip pat realiųjų ir pragmemų pateikimo būdai svetimoje kultūrinėje semiotinėje erdvėje. Šis nagrinėjimo metodas leidžia rekonstruoti pagrindines pasakos conceptualias sritis (aukojimas, kelias, savas / svetimas, laiminga pabaiga, santuoka, gyvas / miręs, kosmogoninės idėjos ir kt.). Tyrimo metu atsižvelgiama į pasakų formulių modalinius, temporalinius, sintaksinius, leksinius ir semantinius pakeitimus, kompensacijas ir analogijas pasakų vertimuose.

Reikšminiai žodžiai: pradinės, pabaigos ir medialinės formulės, pasakų vertimas, archetipinis pasaulio modelis, vertimo transformacijos, variantas, tikrovė.

Introduction

According to S. B. Adonjeva, “for now much has been done in folklore both in relation to the study of the genesis and history of the fairy tale genre and in relation to the structure of the fairy tale and its functions”; this aspect lies in the field of the relationship between the fairy tale text and the corresponding cultural context, “what is the content of a fairy tale that is relevant for the bearers of folklore culture, what were its functions” [Адоньева 2000, 4].

This approach is fully justified by the fact that “semantic structure of figurative units reflect the features of ethnography and the life of the people, their worldview, the knowledge of many generations have been accumulated, the

echoes of centuries-old folk traditions: calendar, family and other customs and rituals, religious and mythological representations” [Кузнецова 2005, 99–109].

First of all, let us briefly consider the main differences in the symbolism of objects and actions in the archetypal world model of Russian and West Slavic (Slovak and Czech) fairy tale text, its semantics, pragmatics and figurative component. Separately, we will talk about the cultural function of names in the actional, subject and verbal symbolic codes and their typology, we will dwell on the national and cultural specifics of fairy tale realities, characters and related folklore formulas that are relevant in translation, ethno-cultural and semiotic correspondences.

For ages, a genetic connection has existed between a fairy tale and a myth and the archetypal representations associated with it. In this connection, several researchers of the structural typology of folklore draw attention to the fact that “a certain syncretism dominates in archaic narrative folklore: a fairy tale has not completely separated from myth, on the contrary, a significant number of fairy tales have saved distinct relics of myth, and many stories are attached to popular mythical characters....” [Мелетинский, Неклюдов, Новик, Сегал 2001, 11–122]. Vladimir Yakovlevich Propp and Claude Lévi-Strauss once argued about the fundamental closeness of myth and fairy tale; while the first calls the fairy tale “mythical” (at least based on its genesis from myth), the second sees the fairy tale as only a slightly “weakened” myth.

It must be remembered, – accent M. Nenarokova, – that for many centuries the Russian fairy tale was transmitted from generation to generation orally, and because of this it exists in several versions. The translator has to decide which option he chooses. At the same time, there are unchanging or little-changing elements in the fairy tale, which include the name of the fairy tale, the terms of the characters, formulas, and set expressions [Ненарокова 2019, 8–34].

The **object** of this study is primarily stable combinations (idioms) and fabulous formulas (initial, middle and final) in translation folklore text in terms of their equivalence, figurative structure and origin in compared linguistic cultures; reconstruction of nationally marked vocabulary and phrasemics in the context of the symbolic language of traditional culture (and partly onomastic code of fairy tales) from the position of translational transformations in folklore text.

Methodology and theoretical framework

L. Polubichenko, O. Egorova draw attention to the curious typology of Russian and English fairy tale formulas, which are considered against the background of various epithets (permanent, folklore, containing an assessment of

the internal and external qualities of the characters through adjectives good fellow/man – good man/husband/boy), epithets, characterizing the mythological characters embodying the forces of evil deployed epithets (*Baba Yaga, bone leg, knee-deep in silver, chest-deep in gold*), formulaic comparisons (neither to say in a fairy tale nor to describe with a pen, etc.) [Полубиченко, Егорова 2003, 7–22].

Within the framework of the so-called fabulous joyfulness, I. A. Razumova suggested a comprehensive study of stereotypes (formula and nonformula), their typology in relationships with the symbolism of objects, events, motives, patterns of poetics and the genesis of individual elements of a fairy tale text, its possible transformations [Разумова 1991]. In his article N. V. Novikov considered spatio-temporal, topographic beginnings (as well as formulas-characteristics and evaluations) and endings of fairy tales in East Slavic folklore in their relationship with the figurative structure of sayings [Новиков 1979, 14–46]. See also [Барковская, Громинова 2017, 475–486; Барковская, Громинова 2016, 27–35; Герасимова 1978, 174].

Traditional formulas as genre-forming features of a fairy tale are deeply original, they give the language of fairy tales a bright national coloring, flavor, expressiveness, specific imagery, carry a lot of country-specific information and are a source of knowledge of peoples' history and culture [Полубиченко, Егорова 2003, 13].

In the study of O. I. Bodnar, the following typology of the Ukrainian folk tales beginnings was proposed: existential-possessive, existential, existential-locative-temporal, dating-temporal, beginning with a prologue, starting with an epigraph, starting with an address [Боднар 1996, 85].

When translating A. Afanasyev's Russian fairy tales into English, M. Nenarokova suggests the following way of their translation and analysis: 1) translation of the title of the tale, 2) translation of the names of the characters; 3) translation of words with diminutive suffixes; 4) translation of Russian realities; 5) transmission of the stylistic features of the fairy tale, which includes the translation of fairy tale formulas (beginnings and endings) 4) translation of Russian fairy tales as a part of English-speaking culture [Ненарокова 2019, 27].

Analysis

First, let us observe existential formulas-beginnings.

These formulas are basically equivalent, with a literal translation, with minor substitutions and additions of grammatical components (let's compare the function of indefinite-quantitative adverbs and deictic elements) in the target text: *raz – in; Slovak. kdysi – in Czech (instead of lived)*. So, the folklore beginnings basically coincide: “*Был-жил старик со старухой; у них было*

три сына: двое – умные, третий – Иванушка-дурачок” – lit. *There was an old man with an old woman*; they had three sons: two smart, the third is *Ivanushka-durachok* (“Иванушка-дурачок” – lit. “Ivanushka-durachok”) [НПС, 231] – Slovak. “*Žil raz starček so starenkou, a mali troch synov. Dvaja boli bystrí a tretí hlúpy Ivanko*” (“Hlúpy Ivanko”) [RLR, 79].

Many folklore researchers who develop the theory of a fairy tale morphology by Vladimir Propp in their research agree that the concentration of the most fairy tale collisions around the path leads to the fact that a reasonably stable sequence corresponds to the plot scheme: *house* → *road* → *forest* → *another kingdom*. It can also be divided into two groups: own place (dwelling: hut, palace; own kingdom) and someone else’s place (road, another kingdom, someone else’s home) [Новик 2001, 146].

In the beginnings of Slovak fairy tales, sometimes the place where events unfold or the beginning of the action takes place is concretized, for example, *in a desert area, near a forest* (i.e., the general semiotic folklore semantic opposition **FOREST-HOUSE** is realized): “Жила-была *в пустынной местности возле леса одна старая госпожа*, и был у нее единственный сын. Он ездил на охоту, а когда возвращался на своем вороном коне, мать всегда выходила за ворота – ласково его встретить и в дом ввести” – lit. *There was an old lady who lived in a deserted area near the forest*, and she had an only son. He went hunting, and when he returned on his black horse, his mother always went out of the gate to meet him affectionately and bring him into the house (“Златорогий олень” – lit. “Golden-horned Deer”) [ЧСН, 75]; or *в глубокой долине*: “*В глубокой долине жил старый охотник*, который питался одной дичью...” – lit. *In a deep valley: In a deep valley there lived an old hunter who ate only game...* (“Чудесный охотник” – lit. “The Wonderful Hunter”) [ЧСН, 183] or *somewhere beyond the red sea*, where the actual beginning of the action can be represented in space-time coordinates: “*В давние времена, в дальних краях, где-то там за красным морем*, жил один молодой пан. Жил он, не тужил, немало добра нажил, да и ума-разума набрался, и вот стал он подумывать, что не худо бы ему и невесту себе подыскать...” – lit. *In ancient times, in distant lands, somewhere beyond the red sea*, there lived a young pan. He lived, he did not grieve, he made a lot of good, and he gained a lot of sense, and so he began to think that it would not be bad for him to find a bride for himself... (“Золотая пряжа” – lit. “The Golden Spinning Wheel”) [ЧСН, 191]. In addition, comparative turns can be presented in the beginnings, denoting a set of: “У одного мельника детишек было, *что дырок в решете*, пока одному ломоть хлеба сунет, другой есть захочет, а тут и третий просит...” – lit. One miller had kids *like holes in a sieve*, while one would put a slice of bread, the other would want to eat, and then the third asks... (“Про бедного мельника” – lit. “About the poor miller”) [ЧСН, 132].

Let us also pay attention to other archetypal oppositions of **LIGHT-DARK-NESS** in the semantic structure of the initial formulas, close to Polish fairy tales, as evidenced by the symbolism of chthonic animals as representatives of the other world, the phraseological idea of a symbolic Bottom, a failure *as if he had fallen through the ground*, etc.: “**За горами, за лесами** была когда-то печальная страна, в которой *никогда не светило солнце*. Привольно там жилось *летучим мышам да совам*, а вот люди давно бы ушли оттуда **куда глаза глядят**” – *lit. Behind the mountains, behind the forests* was once a sad country, in which *the sun has never shone on*. *Bats and owls* lived freely there, but people would have left **for the hills** long ago (“Солнечный конь” – *lit. “Sunny Horse”*) [ЧСН, 139].

At the same time, it is impossible not to notice the observation of folklorists that “in fairy tales there are often beginnings that formalize the action attribution to the mythical times of the first creation, to the time “when animals were still people” (or, conversely, people were animals), and endings with the etiological character” [Мелетинский, Неклюдов, Новик, Сегал 2001, 12].

As for the **median formulas**, they are mostly transmitted in the target language literally, or verbatim with minor lexical and grammatical substitutions of their component composition. But when transmitting the structure and semantics of formulaic utterances by means of the Czech language, the rhyme is lost: “**Скоро сказка сказывается, да не скоро дело делается**” – *lit. Soon the tale is told, but not soon the thing is done* – Czech. “*Snadno se pohádka povídá, ale ve skutečnosti to tak snadné není*” (“Pohádka o Mrazíkovi”) [Podlesnych 2012, 16].

The most frequent **repetitions of verbs of movement**, and among them the most common is the formula «*шел-шел-шел, пришел*» – *lit. „walked-walked-walked, came”* in all grammatical forms that conceptualize the image of the **Path (Road-Way)**.

Returning to the formula **beyond thrice nine lands**, it should be noted that, like other formulas of the place, it is transformed in translated texts of fairy tales with the help of analogues marking elements of a distant mythological space – a fiery river, topoobjects: “**Кощей сказал: За тридевять земель, в тридесятom царстве, за огненной рекою** живет баба-яга; у ней есть такая кобылица, на которой она каждый день вокруг света” – *lit. Koshchei said: Beyond thrice nine lands, in the thirtieth kingdom, on the other side of the fiery river, there lives a Baba Yaga. She has so good a mare that she flies right round the world on it every day* (“Марья Моревна” – *lit. “Marya Morevna”*) [НПС, 104], Slovak. „*Kosteľ jej hovorí: Za devätoro horami, za ohňovou riekou žije baba Jaga*” (“Marija Morevna”) [RLR, 175] – Czech. “*Kostěj řekl: Za třiceti zeměmi, v třicátém carství za ohňovou řekou* bydlí baba Jaga. Ta má

takovou kobyľu, na které každy den svět obletí” (“Marja Morevna“) [Ruské lidové, 190].

As you can see, the traditional folklore of the *Beyond thrice nine lands, in the thirtieth kingdom* in the translated language corresponds to topoobjects with *numerical symbols 9*.

Similar formulas of movement intensity are represented by synonymous verbal (*walks-wanders*) and nominal (*paths-roads, mountains-valleys*) repetitions in conjunction with phraseological units with spatial meaning and designation of topoobjects: “Идет-бредет куда глаза глядят. Много дней шел и вышел к озеру. На берегу озера избушка стоит” – lit. *Walks-wanders for the hills*. For many days he walked and came out to the lake. There is a hut on the shore of the lake (“Король времени” – lit. “The King of Time”) [ЧСН, 130]. She packed up her belongings and went *for the hills*. She walked for a long time, not understanding the *paths-roads*, through the *mountains-valleys* and reached a dense forest.

However, lexically different are the elements of formulas related to remoteness, emptiness of certain places: – lit. The sister walked through *mountains and valleys, empty fields, for a long, long time*, and on her way she did not meet a living soul. She finally comes to the house for a Month... “Шла сестрица горами и долами, пустыми полями, долго-предолго, и на своем пути ни живой души не повстречала. Приходит она наконец к Месяцу в дом... – Ты откуда такая взялась? *К нам даже птички не долетают*, не то что человек” – lit. Where did you come from? *Even birds don't reach us*, let alone a person (“Три брата-ворона” – lit. “The Three Raven Brothers”) [ЧСН, 163]. In the given context, the specific archaic lexeme *vrabik* (archaism) – *vrabec* in the target text is presented more broadly as a *bird*.

Then let us consider **the end formulas**, which have a common lexical composition and are quite similar in imagery and are transferred by means of rhyming constructions: “Был у Иванушки колодец, в колодце рыба елец, а моей сказке конец” – lit. *Ivanushka had a well, in the well a fish eletz, and my fairy tale is over* (“Иванушка-дурачок” – lit. “Ivanushka the Fool”) [НРС, 233]; an almost literal translation in Slovak “*Ivanko mal sud, v tom sude bol sumec a rozpravku je koniec*” (“Hľúpy Ivanko”) [RLR, s. 83].

The individual end formulas are analogues with different inner forms in Russian and Czech (translation with a rhyming structure of the final part): “Тут и сказке конец, а кто слушал – молодец!” – lit. *Here is the end of the tale, and good for whoever listened!* – Czech “*Zazvonil zvonec a pohádky je konec!*” (“Pohádka o Mrazíkovi”) [Podlesnych 2012, 65].

Some final (ending) formulas of analogue type are correlated with national-cultural realities and images, e.g., “Дед как узнал все это, рассердился на

жену и расстрелил ее; а сам с дочкою стал жить да поживать да добра наживать, и я там был, мед-пиво пил; по усам текло, в рот не попало” – *lit.* *Grandpa learned all that, got angry at his wife and shot her; and he and his daughter started living and making a good living, and I was there, drinking honey and beer; it flowed out of mouth and did not come in* (“Баба-Яга” – *lit.* “Baba Yaga”) [НПС, 61] contain synonymous repetitions (like *honey-wine*); “Погостили они, попиrowали и поехали в свое царство; приехали и стали себе жить-поживать, добра наживать да медок попивать” (“Марья Моревна” – *lit.* “Marya Morevna”) [НПС, 106], Slovak. “Pobudli na návštevách, veselili sa na hostinách a napokon odišli do svojej krajiny, gde si šťastne žili, dobre sa mali a sladku medovinu pili” (“Marija Morevna”) [RLR, 180].

Examples of analogies in the endings of fairy tales are the following: “И стала у князя целая семья, и стали все жить-поживать, добро наживать, худо забывать” – *lit.* And the prince had a whole family, and *they all lived happily ever after, made it good, forgot about bad* (“Белая уточка” – *lit.* “The White Duck”) [НПС, 227] – Slovak. “Celá kniežacia rodina bola teda pohromade a všetci spolu odvtedy šťastne žili, dobre sa mali a na chmáry nemysleli” (“Biela kačička”) [RLR, 227] (in the translated Slovak text, there are additions with metaphorical compensations of translation elements, e.g., *na chmáry nemysleli* – as a substitute for the colloquial phrase in the original – *the evil forget*). The Czech correlate instead of this phrase contains the idea of good luck, happiness, happy life (literally – *forgetting about misfortune*): “A tak měl kníže celou svoji rodinu pohromadě a všichni potom spokojeně žili, dobře se měli, na neštěstí zapomněli” (“Bílá Kachnička”) [Ruské lidové, 354].

It should be stressed that the happy ending in Slovak fairy tale texts is also traditionally associated with motifs of goodness, happiness, wealth, getting married, a happy marriage or marriage, the presence of the hero at the feast; but peculiar national images and cultural topoi are also presented. In this context, one cannot help but notice the general motifs of a wedding and a wedding feast “И был опять пир на весь мир” – *lit.* And there was again a feast for the whole world (“Ручная мельница” – *lit.* “The Hand-mill”) [ЧСН, 95], but these are accompanied in some situations by hyperbolized images of something wonderfully impossible, which put the hero in a place unknown or exactly where he should be, such as at a wedding feast: “Выбрала она себе жениха, отец выдал ее замуж, свадьбу шумную справил. Как собрались поезжане к молодой невесте, сел и я на кобылу, да кобыла задом поддала, меня скинула, сюда к вам закинула, без меня к молодой ехали, свадьбу играли, пели-пировали” – *lit.* She chose her groom, her father married her off, and the wedding was a great bustle. As the people were going to the bride,

I got on the mare, **but the mare backfired, threw me down, threw me here to you, they rode without me to the bride, played wedding, sang and drank** (“Про бедного мельника” – lit. “About a poor miller”) [ЧСН, 134].

Sometimes a happy ending or a long, carefree life or further wanderings of the characters is accompanied in the Slovak text by a parceled or inserted construction-explanation: “если не померли, если есть на что”, “так и странствуют, бродят по свету” – lit. *if they are not dead, if they have money for it, they wander, roam the world and under*. Such texts are often accompanied by rhyming words that state the well-being of the heroes and reward the storyteller. See: “У той коровы был колокольчик-звонец, тут и сказке конец” (“Король времени” – lit. “King of Time”) [ЧСН, 131].

Even rarer are the so-called PREVANCED, REDUCED FORMULA, of the transitional type (they are presented not at the end, but in the middle of the fairy tale text, although in form they resemble the coiled, abridged endings in Russian fairy tales, but their pragmatic connotation is different). The endings are not oriented towards the narrator, but more like a trustful address to the reader or the addressee (they are sometimes called intimated constructions): “И стали мельник с мельничихой жить да поживать, но мы теперь их оставим и пойдем за девочкой” – lit. *The miller and the miller’s wife began to live happily ever after, but we shall leave them now and go and fetch the girl* (“Безрукая девушка” – lit. “The armless girl”) [ЧСН, 52].

Conclusions

1. As our analysis has shown, the traditional existential formulas-beginnings (***In a certain kingdom, in a certain state, or lived-were...***) are basically equivalent, i.e. they are translated literally, however, they can undergo minor lexical and grammatical transformations, substitutions and permutations of components in the target text.

The initial formulas may contain modal-syntactic constructions with the meaning of doubt, negation, or assertion of the truth of authenticity, the reality of the events described (***it was exactly as I say***).

2. In the topographic beginnings of Slovak fairy tales, the place where events take place, the action starts, is specified through the semantics of emptiness, in particular, the verbalization of desert or parametric semiotic loci and topographic objects with the meaning of uncertainty or remoteness in a *deep valley*. In the formulas for unfolding the action, comparative phrases are often used (*that holes in a sieve are like two drops of water*) or an appeal to the mythological background of the narrative, close to the semantics of the impossible or ancient cosmogonical ideas (*at a time when witches had power, when animals still spoke*, etc.). Similar Slovak fairy tale constructions are correlated with the archetypal contrasts between light and darkness, the symbolism of

chthonic animals as representatives of the other world (*the sun never shone... bats and owls lived freely there*).

3. When translating Russian topographical beginnings into Slovak (*За тридевять земель и под... For distant lands and beyond...*), analogues are mainly presented that mark elements of a distant mythological space – a *fiery river*, topographical objects (*Za devätoro horami, za ohnivou riekou*), which have parallels in other West Slavic traditions, for example, Polish. At the same time, in the target text, the meaning of uncertainty (symbols of the number 9) is lexically transformed, i.e. made replacements for *devätoro horami*. In Slovak texts – *Somewhere beyond the Red Sea*.

4. Slovak spatio-temporal formulas associated with the conceptualization of the mythological Hero's Path quite often contain clarifications and quantifiers (*three nights*) in their semantic structure, mark the remoteness and lifelessness of certain places, indicate the intensity of the action with the help of verbs of motion, repetitions (*walks-wanders, rivers-fords, paths-roads, long-long*) and folklore epithets (*dense forests*). In Russian translations of Czech fairy tales, both *water barriers and topographical objects – the Black Sea, a river, present formulas of this type*.

5. When translating the transformations of the final formulas, rhyming analogues mainly take place, denoting a happy outcome, good luck, marriage, a rich life, rewards for the hero, his praise, etc. Both linguistic cultures present connotations associated with honey as a sweet or the concept of a *wedding feast* (although the wedding feast itself is more relevant to Russian fairy tales), happiness, a happy life, a happy marriage (cf. Slovak *žili, dobre sa mali a na chmáry nemysleli*). According to our observation in the Russian text, the hero, as a rule, really turns out to be at the feast as his own, invited (*and I was there, I drank honey-beer; it flowed down my mustache, it didn't get into my mouth*). The motif of the wedding in Slovak fairy tales is somewhat simplified, it can be represented by hyperbolic images of something miraculously impossible, as a result of which the hero, as it were, accidentally ended up at the wedding feast (*he was abandoned by a mare or brought by devils, etc.*). The Slovak translator transforms the last formula as much as possible, shortens and even simplifies (*žili št'astne a spokojne*), while the Czech one turns out to be closer to the original (*Potom si s dcerkou spokojně žili, bohatí byli, i já jsem u nich byl, med a pivo jsem pil, po vousech mné teklo, ale do úst nenateklo*).

6. Sometimes a happy ending or a long, carefree life (reconciliation of heroes and overcoming mutual enmity) or further wanderings of heroes is accompanied in the Slovak text by a packaged or inserted construction-clarification, a kind of extension of the traditional structure with the meaning of the condition: *if you don't die, if you have something, so wander, roam the world*.

Such texts are often accompanied by rhymes (*konets-molodets (the end is well done)*, *konets-venets (the end is a crown)*, or the typical Slovak (*kolokol-chick-zvenets – konets) bell-ringing is the end*) used, however, in a different symbolic, eventful and narrative environment than is the case in Russian fairy tales. Interrupted, reduced formulas of a transitional type also turn out to be peculiar. They are presented not at the end, but in the middle of a fairy tale text, although in form they resemble folded endings-denouements, as in Russian fairy tales with the meaning of praise (*this is the end of the fairy tale, and who listened well done*). Their function is somewhat different, because after them the narrative continues, as it were, acquiring a new event turn, the narrator addresses the addressee with the help of specific, intimated, trusting, introductory constructions such as, *you see, you know, but we will leave it and follow...*, etc.

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