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COMPOSITIONAL STRUCTURE OF THE ENGLISH-AMERICAN FABLE: LINGUISTIC AND COGNITIVE PERSPECTIVE

A fable or apologue seems to be, in its genuine state, a narrative in which beings irrational, and sometimes inanimate, are, for the purpose of moral instruction, feigned to act and speak with human interests and passions.

The history of the fable goes back to the remotest antiquity, and Aesop has even less claimed to be reckoned the father of the fable than has Homer to be entitled the father of poetry. The fable has its origin in the universal impulse of men to express their thoughts in concrete images, and is strictly parallel to the use of metaphor in language.

G. Chaucer, the greatest English medieval writer and forerunner of the English Renaissance, has given us the fable, in his *Nun's Priest's Tale*, which is an expansion of the fable by Marie de France. This genre of literature is not yet extinct and is capable of new and unexpected developments. It is survived in J. Chandler Harris's *Uncle Remus* and R. Kipling's *Jungle Book*, J. Gay's poetic *Fables* and A. Bierce *Fantastic Fables*, J. Thurber's fables and G. Ade's *Fables in Slang*, G.W. Carryl's *Fables for the Frivolous* and H.W. Phillips's *Fables for the Times*, B. Mandeville's *The Grumbling Hive: or, Knaves Turn'd Honest* and W. Saroyan's fables. The new millennium faces M. Kington's *Updated fables for the 21st century*.

Traditionally the fable is composed of two parts, body and soul. The body is the story, the soul is the morality. Compositional structure of the English-American fable is linguistic and cognitive construct which reflects such a way of comic sense formation in the English-American fables' texts that highlights world knowledge and a man in it. Such a construal serves a basis of creating the generalized image of a human being of a certain cultural and historical epoch.

Specific properties of the English-American fables' compositional structure are studied via revealing cognitive mechanisms of comic sense formation. The ways of comic sense organization are exposed through the conceptual analysis of the stylistic means of humour, satire, irony and sarcasm manifestation. Humour and satire are regarded as the components of comic side. Irony (humorous and satiric) as well as sarcasm is considered to be dominant means of comic tonality realization.

The mechanisms of creating comic sense in fables' texts are predetermined by cognitive operation of contrastive mapping: attributive, situational and narrative. Parabolic, analogical and paradoxical types of poetic thinking are the basis of creating the generalized image of a human being, which is represented by ambivalent, imperative, paradoxical and grotesque types of images. They are singled out while constructing conceptual system of comical side.

Ambivalent image of a human being highlights polar views as for world understanding, attitude to surrounding things and events. In grotesque image we reveal hyperbolic characteristics of a man which are mutually exclusive. A man's feature that is oriented to persuade acts of the other man is inherited in imperative image. Paradoxical image of a human being combines in itself contrast traits and qualities of a man.