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Abstract

Lingua-cultural study explores the relationship between language and culture in their functioning as the "cultural identity" of the nation as a whole, and of a single linguistic personality and describes the structure of the linguistic picture of the world. The interaction of language and culture is especially clearly traced through the functioning of the word-concept in proverbs and sayings, phraseological units, literary texts, folklore. Culturological study of concepts is associated with the study of texts in which these concepts are fixed and verbalized as a reflection of national culture and consciousness. In this regard, the study of the concepts of culture on the material of folklore texts seems to be especially relevant. Folklore is the repository of national culture. Folklore texts are an integral part of the vocabulary of the language, reflecting the specific features of the material and spiritual culture of the people, their national mentality. Fairy tales have a special place among folklore texts. This article is dedicated to analyzing culture-specific lexical units as a means of reflecting the realia of the world around us (on the material of Kazakh, English, Russian and Turkish fairy tales).

Introduction

Issues surrounding cross-cultural communication are now more important than ever before. The increased interest in examining the cultures of various peoples, the study of cultural issues, and the inclusion of anthropology and cultural studies in educational institutions' curricula for the training of specialists in all humanitarian fields all point to an increase in interest in issues related to culture, and, consequently, in intercultural communication issues. It seems quite obvious to us that teaching foreign languages and intercultural communication are closely related and interdependent with each other. Due to the fact that every foreign word reflects a foreign world and culture and is influenced by national consciousness, learning a foreign language is a crossroads of civilizations and a practice in intercultural communication. For the theory and practice of translation, as well as linguistic and regional studies, cultural studies, and psycholinguistics, culture-specific lexical units, or lexical units with pronounced national-cultural semantics, are of great interest. By addressing their practical issues, these scientific disciplines take culture-specific words into account within the context of their field of research and scientific goals.

The examination of folk tales enables us to acquire a profound comprehension of the customs and ceremonies that have evolved among the populace, and further facilitates the revelation of the idiosyncrasies of the national character and mindset. Furthermore, fairy tales form an integral part of the religious culture of the populace; the analysis of these tales enables us to enhance our comprehension of religious notions and convictions. Moreover, fairy tales encompass numerous symbols and allegories that assist in the disclosure of profound concealed strands of meaning. They can serve as a mechanism for scrutinizing and elucidating various facets of a society's culture, ranging from its historical evolution to its spiritual and philosophical ideas. By delving into the tales of diverse nations as an exemplification, one can discern that many of their motifs and themes bear resemblance, and their recurring heroes and characters frequently share common attributes. Additionally, the juxtaposition of the tales of different peoples permits us to ascertain the distinctive cultural characteristics of each populace. The exploration of folk tales also grants us insight into the connotations of cultural concepts such as human dignity, goodness, wickedness, justice, and their function and significance in education and the establishment of cultural norms.

Another of the many benefits of fairy tales is that they develop children's emotional well-being by teaching them morals in a context that they can understand and easily identify with. They can show them the importance of being kind, supporting friends through hardships as well as the fundamental need to be resilient. Language units with pronounced national-cultural semantics are involved in the transmission of the realia of the outside world. Despite the term's widespread use, the a vast amount of researchers point out that there are no sufficiently precise criteria for identifying these realia in linguistics, language teaching methodology, linguistic and regional studies, or any other field, and the specifics of the language units that denote these realia have not been studied at all.

Realia denote objects, phenomena and concepts that are characteristic of one culture and do not exist in other cultures; they materialize in non-equivalent vocabulary — lexical units of one of the languages, which, according to the definition of L.S. Barkhudarov, "have neither full nor partial equivalents among the lexical units of another language". Nevertheless, the term "impossibility of translation" of this vocabulary is incorrect, according to Barkhudarov, who also notes that any language is capable of expressing any concept (Barkhudarov, 2021). Many translation issues transcend the purview of solely linguistic research and necessitate complicated multidisciplinary research because of the significance of the translator's role in intercultural dialogue. It is a challenging work for the translator to reproduce culturally significant units in translation; to do so, they must be aware of both the realia of their own culture and the realia of the culture of the people whose language the translation is being made. In this article, we will consider, from the point of view of linguistics, translation studies and regional studies, the Culture-specific lexical units as a means of reflecting the realia of the world around us (on the material of Kazakh, English, Russian and Turkish fairy tales).

Literature

A work of art must include national color. The reader will be better able to understand the identity of a certain group, as well as its national, historical, and cultural features, the more vividly it is conveyed. This is especially true for international readers who represent other cultures. A crucial component of understanding a literary piece is using vocabulary that has is culture-specific and expresses this national character. Realia - phenomena related

with the culture, history, or way of life of a certain people, holds a special position among the various varieties of culture-specific vocabulary. Proper names, terms, non-equivalent vocabulary, exoticisms, barbarisms, localisms, ethnographisms, connotative words, spaces, and common words are all included in this layer of vocabulary.

Today, an increasing number of experts in various disciplines are embracing fairy tales due to the immeasurable knowledge concealed within this profound cultural layer. A fairy tale serves as a repository, wherein socio-historical and genetic national knowledge is encoded. Additionally, there is not a single individual on the entirety of our planet who does not hold an affinity for and has never sought solace in the realm of fairy tales. This realization was understood by Charles Perrault, who recognized that fairy tales were specifically crafted to impart moral lessons. Far beyond mere tales brimming with enchantment and sorcery, every fairy tale embodies a narrative that conceals the intrinsic dynamics of human relationships and the fundamental principles governing our existence. The educational significance of fairy tales in the cultural context can be likened to the verbal language through which their plots are recounted. As an age-old tradition upheld across all continents, fairy tales persist as a cryptic and sacred wisdom accessible, comprehensible, and intimate to all, regardless of age. Moreover, if we delve into the distant past, a time when writing had yet to emerge, we discover that traditions and legends were transmitted orally from one generation to the next, enduring to this day as emblematic illustrations for the resolution of intricate life scenarios and challenges.

Fairy tales, as a form of folklore, have been documented since ancient times. However, it is worth noting that these tales were not initially intended exclusively for children. In fact, children used to listen to them alongside adults. Consequently, fairy tales did not immediately establish their position within children's literature. Although the first books aimed at children were compilations of fairy tales published in the 18th century, the Enlightenment period did not endorse these narratives for children's consumption. The prevailing belief at the time was that children's books should prioritize educational and informative content. It was only in the first half of the 19th century that this viewpoint gradually began to be replaced, with the value of a book shifting from its didactic purpose to its entertainment value in children's literature. The 19th century marked a period of acknowledgment for fairy tales. During this time, a plethora of English-language folk tales were adapted for children, with authors like Andrew Lang and Joseph Jacobs in England, as well as Howard Pyle in the USA, contributing to this trend. Additionally, this period witnessed the emergence of the first literary fairy tales penned by individual authors. English-language writers have consistently enjoyed global recognition.

For instance, notable authors such as J. Barry and A. Milne from England, and Dr. Seuss and M. Sendak from the USA have captivated readers. Furthermore, J. Rowling, an Englishwoman, has managed to capture the hearts of readers worldwide, even in an era dominated by computers and television, thus reigniting children's interest in reading books. It is worth mentioning that the adult population has also demonstrated a keen interest in her work. The debate regarding the factors contributing to the popularity of J. Rowling's literary fairy tales remains ongoing. These works, indeed, offer fertile ground for research across various academic disciplines, ranging from literary criticism to theology. Currently, certain narratives of folklore continue to endure in written form, while others cease to exist in the realm of folk life or become the domain of children, and still others persist in captivating adult listeners. These tales consistently capture the interest of authors who extensively utilize the imagery, themes, and

storylines of fairy tales.

The language employed in a fairy tale is characterized by its simplicity and comprehensibility. It neither discourages nor overwhelms a young child who has yet to acquire the capacity to construct thoughts in a logical manner. Instead, it manages to reach the very core of the individual, impacting their consciousness by means of unconscious imagery that is both accessible and captivating. The language of fairy tales serves to expand the bounds of the imagination, enabling one to explore new horizons and fostering independent understanding of the circumstances inherent in such narratives. Moreover, it introduces children to the ability to engage in mental processes within imagined scenarios. This, in turn, constitutes an entirely novel form of cognitive activity, which encompasses not only creativity, but also the development of a harmonious rapport with the external world.

We can agree with G.V. Yelizarova's assertion that culture is a highly complicated phenomena. There are numerous views and approaches to the understanding of this notion and its functions in contemporary society and in the specialized literature, both local and foreign (Yelizarova, 2001). The original definition of culture was predicated on the idea that culture is a uniform phenomena present in all communities. Variations in civilizations were regarded not as differences in essence, in content, but as changes in the degree of development of one and the same phenomena - culture. Progress from barbarism to civilization was the criteria for evaluation. A society was thought to be more culturally evolved if it displayed more traces of civilization. The writings of I.V. Tylor provided the most prominent example of this method of interpreting society. He defines culture as "a complex whole containing knowledge, faith, art, morality, law, conventions, and any other features and habits acquired by human as a member of society," which is a definition that is frequently referenced (Mutsumi & Junko & Masuda, 2020).

Yelizarova suggested separating the three definitions of culture into their respective categories. The social approach places emphasis on the idea that culture is not something that people are born with but rather something that they learn via social interaction and communication. W. Oswalt defined culture as "the learned general behavioral patterns inherent in a group of people" in his definition of anthropology. Speaking activity is one of the most crucial parts of speech since it is at this time that a person learns a language, which is a part of culture, and obtains access to its other parts through its use. The establishment of the child's thought and behavior patterns that are acceptable in respective society is the aim of the socialization process (Yelizarova, 2005).

The cognitive approach to understanding culture pays significant attention to culture as knowledge and cognition. Advocates of cognitive anthropology contend that culture is localized in the individual's cognitive world rather than in the diverse customs and experiences of daily living. According to the cognitive theory of culture, it is the summarized knowledge required for an individual to participate effectively in societal life (Fedden&Corbett, 2018). The semiotic definition of culture is based on initially viewing it as a set of signs that represent the outside world and can then be used as a form of communication. This theory holds that culture is a set of social meanings that are expressed through behavior, which is viewed as a symbolic action. These symbols ensure mutual understanding between people who can be identified as belonging to the same culture and serve as a public statement of generally accepted attitudes and views (Serebryanskaya, 2020).

Many linguists agree that any culture has two primary components: beliefs and values. Neither logic nor empirical considerations have anything to do with a belief's veracity. They are true only because they are seen as true by the majority of members of a specific society. Some of the beliefs are ingrained in routine behavior, are aware, and are taken to be self-evident truths. From the original belief, more beliefs can be formed, both consciously and unconsciously. Individuals' perceptions of certain propositions within a belief system can differ significantly, but the overall commitment to the belief system as such remains.

When the emotional components of need and desire are combined with belief, we enter the world of values. The strong conviction that a particular pattern of behavior is individually and socially preferable to alternative patterns is referred to as having values, which are internal standards for the direction of activity. They can be explained as intricate yet well-modeled concepts that provide the unending stream of human activity and cognition structure and direction. Social rules, which are a set of values, are provided by culture to ensure that people's ideals do not conflict with one another. They impart a thorough structure to the activity that is based on the norms of each culture. A person can tie their internal state and conduct to their views about the relationships between forms and the values they are associated with. Individuals do not constantly rebuild their behavior or "apply" what Goodenough refers to as "receptions", and behavior is not chaotic (Goodenough, 2003). They speak of the (conscious or unconscious) understanding of how to act and behave in order for the behavior to be accepted. Real behavior itself falls under the area of traditions and customary behaviors. It is important to keep in mind that people from different cultures may uphold the same or comparable beliefs, but they may do so in very different ways. Like other cultural practices, customs are frequently seen as being "natural" rather than having any real relation to the underlying model and value system that gave rise to them.

G.V. Yelizarova believes that the listed components are characteristic of any culture and form what can be called culture in general (culture-general). The content and proportions of these universal components in each particular culture will be unique and constitute the specifics of a particular culture (culture-specific) (Yelizarova, 2005). The specificity of any national culture is reflected in the linguistic picture of the world of the speakers of this national language. There are many definitions of the term "realia". S. Vlahov and S. Florin define realia as "words (and phrases) naming objects that are normal to one person (everyday life, culture, social and historical development) and are alien to another; they are carriers of national and/or historical flavor, they, as a rule, do not have exact matches (equivalents) in another language, and therefore cannot be translated on a "general basis", requiring a special approach" [Vlahov&Florin, 2012]. According to A.V. Fedorov, realia is the word of the original language, which "denotes a purely local phenomenon, which has no correspondence in the life and concepts of another people" (Ауышқымб 2002). L.S. Barkhudarov interprets realia as words denoting objects, concepts and situations that do not exist in the practical experience of people speaking a different language (Barkhudarov, 2021). M.L. Alekseeva points to two main approaches in the definition of this concept: translation studies and regional studies (Alekseeva 2009).

The most significant issue when considering realia in the context of translation studies is the problem of determining the scope of the concept and delimiting unique culture-specific lexical units from other layers of nationally specific vocabulary. Within the framework of this scientific discipline, there is a broad interpretation

of the term, since realia are understood as the actual words-realialia, and onomastic vocabulary, and proverbs, sayings, phraseological units, and precedent phenomena; as well as its narrow understanding, delimiting the realia from other phenomena similar to them.

In conclusion, summarizing the experience of domestic and foreign researchers who examine culture-specific lexical units, let us emphasize the main features of this layer of vocabulary:

1. Realia are lexical units that name unique objects and phenomena that are typical of the living, way of existence, culture, social and historical development of one people and alien to another people.
2. Realia cross paths with non-equivalent vocabulary.
3. Realia do not have exact translations in other languages, necessitating a unique method of translation.
4. This vocabulary group is flexible; it can simultaneously belong to multiple lexical categories without losing its status, therefore the same realia can be both a word and xenism while still staying a realia.

Different people follow distinct routes from extralinguistic reality to concept, and then verbal expression, which is owing to variations in these people's histories and environments, as well as the unique ways in which their social consciousness has developed. As a result, each language paints a unique picture of the world for each individual. This is reflected in the categorization of reality's guiding principles, which appear in both vocabulary and syntax. Of course, in connection to the linguistic picture of the world, the national-cultural picture of the universe takes precedence. It is fuller, richer and deeper than the one only related to language. Nonetheless, it is language that conceptualizes, verbalizes, stores, and transmits the national cultural view of the world from generation to generation. The word is the fundamental building block of language and the keystone of language learning, serves as the clearest exemplar. A word is more than just an object or phenomenon's name. Through the lens of human consciousness, it reflects reality and, in the process, takes on certain characteristics that are inherent in a specific culture.

Method

The participants in this study were 57 people from around the world (23 were from Republic of Kazakhstan, 12 from Turkey Republic, 15 were from Russian Federation and 7 were from United States of America). Participants were of different age varying from 19 to 45. Furthermore, they had different occupations: students, teachers, professors, journalists, writers and artists. The majority of participants, 32 of them, were students aging 19-25 of Bachelors and Masters degrees of different majors (Humanitarian sciences, Linguistics, Sociology, Psychology and others). The participants were asked to volunteer to participate in the study. Participants were informed that no private data will be collected, and that confidentiality is granted. Data were collected using an online survey consisting of multiple choice and open questions regarding culture-specific lexical units found in Fairy tales. Then the data was collected and analyzed by researchers.

Procedure

- 1) Researchers analyzed theoretical literature concerned with correlation between language and culture, the

significance of understanding of culture in intercultural communication, culture-specific lexical units (realia) of folklore;

- 2) In the course of this study, the realia that reflect the national and cultural specifics of the Kazakh, Turkish, English and Russian people were systematized by us according to the proposal made by V.S. Vygotsky;
- 3) Out of all culture-specific lexical units found in Fairy tales the brightest and colorful were selected and used as a basis of Survey;
- 4) Participants were chosen from the representatives of Kazakh, Turkish, English and Russian culture of different demographics (age and occupation) in the amount of 57 people;
- 5) Participants in this study completed a survey about a selected culture-specific lexical units (realia) from Kazakhs, Turkish, English and Russian Classical Fairy Tales;
- 6) After survey researchers had online interviews with participants.
- 7) The data collected from survey was analyzed and summarized by the researchers.

Results and Discussion

Participants were chosen from the representatives of Kazakh, Turkish, English and Russian culture of different demographics (age and occupation) in the amount of 57 people (23 were from Republic of Kazakhstan, 12 from Turkey Republic, 15 were from Russian Federation and 7 were from United States of America) to participate in online survey about culture-specific lexical units from fairytales. They were asked about their familiarity to different realia. The realia that reflect the national and cultural specifics of the Kazakh, Turkish, English and Russian people were systematized by us according to the proposal made by V.S. Vygotsky (Buslaeva & Shcherbakova, 2018):

Realia denoting housing; Realia relating to clothing and headgear; Realia associated with the reference (a word or a combination of words that names the one to whom or what is addressed with speech); Realia of the state system and public life; Realia of the natural world, in particular the animal world; Onomastic realia. Out of all culture-specific lexical units found in Fairy tales the brightest and colorful were selected and used as a basis of Survey. After each realia participants were asked to try to explain how they understand the realia, if they did in the first place of course. The results of survey could be seen in Table 1.

Table 1. Results of Survey

Realia	Participants from Kazakhstan		Participants from Turkey		Participants from USA		Participants from Russia	
	Knew	Didn't know	Knew	Didn't know	Knew	Didn't know	Knew	Didn't know
Asyk atu	23	0	11	1	0	7	4	11
Aldar Kose	21	2	6	6	0	7	5	10
Saukele	23	0	3	9	0	7	0	15
Doner	23	0	12	0	1	6	13	2
Hoca Nasrettin	19	4	12	0	2	5	7	8

Realia	Participants from Kazakhstan		Participants from Turkey		Participants from USA		Participants from Russia	
	Knew	Didn't know	Knew	Didn't know	Knew	Didn't know	Knew	Didn't know
Jack-O-Lantern	3	20	1	11	7	0	4	11
Nixie	0	23	0	12	7	0	1	14
Durendal	1	22	0	12	6	1	3	12
Balalaika	23	0	8	4	5	2	15	0
Domovoi	15	8	1	11	0	7	13	2

All participants from Kazakhstan were familiar with Asyk Atu. All participants from Turkey, except one, were also familiar with the game. Participants from USA were not familiar with the word at all. But in interview after the survey they told about game that also uses bones in it called “Knucklebones” or “Jack’s game”, the latter is more popular name nowadays. The bones were used in the past and are separated with metal or plastic toys and ball, because of various reasons (religion and small access to bones). The bones are the only similarity with Asyk Atu, the rules of Jack’s game are very different in their nature. If compared by the rules Asyk atu is more similar to the game called Marbles, where they use shiny marble balls to hit each other from the circle. Some participants from Russia were familiar with the game and, furthermore, several of them understood the rules of the game immediately as it is close to the game, they played in childhood called Babki, where they use cow’s bones instead of sheep’s.

Almost all participants from Kazakhstan wrote that they are familiar with the name Aldar Kose, but not all of them could explain the character and for what he is famous for. Some participants from Turkey knew about Aldar Kose, some didn’t, but all of them knew his counterpart Hoca Nasrettin. Moreover, participants from Kazakhstan are quite familiar with him too and call him Hozha Ahmed. Couple of participants from USA have heard stories about Hoca Nasrettin, but had no clue about Aldar Kose. Similar situation was with Russian participants. The realia “Saukele” was completely unknown to participants from Russia and States and even during the interview, where they were shown the picture of this headgear worn by newly weed bride, they confessed that they see it for the first time in their life. Turkish participants showed some degree of familiarity with this realia, but they were more familiar with the concept of “Veil” or “Fata”, as were participants from USA and Russia.

Doner was another interesting realia. Participants from Turkey and Kazakhstan were all familiar with it. Furthermore, one student from Turkey was explaining etymology of the word, saying that it originally meant going around something, e.g. building or block. Participants from United States were more familiar with Arabic counterpart – Shawarma, and a lot of participants from Russia thought that it is two names of the same object. Jack-O-Lantern is well known and bellowed by all Americans where they carve scary faces and put candle lights inside pumpkin on Halloween. Some of Russian participants also knew about this phenomenon as it is becoming more popular to celebrate this foreign holiday in Russia. Majority of participants from Kazakhstan and Turkey had no clue about it, as it is rarity and quite uncommon to people who are mostly Muslims. Although they were not familiar with the name of realia, as soon as they were shown the picture, most of participants knew the object as

they have seen it in popular media.

Nixie or Nix is a water spirit popularized by old German fairy tale “The Nixie of the Mill-Pond” and is known to a lot of people of European descent. All of our American participants knew about this realia, what cannot be told about all other participants as almost all of them had no idea about this mythical creature. Russian and Kazakh participants had made a parallel with Vodyanoi, who is also a water spirit, but he is a male and a lot of times has a good nature in Russian folklore. Derendal is a magical sword of a famous fairytale hero and knight Rolland. All except one participant from USA knew about it and have heard stories of heroic adventures of knight Rolland and his sword. Majority of participants from other countries had no clue about it, except few, and were more familiar with Zulpikar and Kladenets.

The musical instrument Balalika was mostly known by all participants. They have shared different sources where they have seen or heard this instrument. What is interesting, Turkish Tanbur, Kazakh Dombra and even American Banjo were not as recognizable as Balalaika for our participants. Domovoi was well known to Russian and Kazakh participants, but was not familiar to Turkish and American participants. Although some students from United States have said that they have quite a bunch of mythical creatures from fairy tales with similar properties, like hobgoblins, kobolts or house-spirits. Summarizing all the above, we can say that fairy tales are saturated with national and cultural information, expressed in the description of the way of life, everyday details, description of nature, language. Realities are a very peculiar and at the same time rather complex and ambiguous category of the lexical system of any language, requiring a special translation approach for the most adequate transmission in another language.

Literature holds great significance in our lives. Fairy tales, as a component of children's literature, can serve as a valuable resource for instructing English as a second language. Fairy tales can be regarded as one of the potential supplementary instructional materials for individuals learning the English language. The exceptional and precious nature of fairy tales is not solely attributed to the ambiance of mystery, excitement, and awe that they create, but also to their ability to immerse young readers and learners in a magical realm. Moreover, these tales have the capacity to unveil the ancient wisdom and knowledge of humanity, which is often overlooked. Literature provides an excellent foundation for evoking strong emotional responses from students, and incorporating it into the classroom environment is an effective means of engaging learners holistically.

Fairy tales have the potential to enhance a young reader's understanding in various aspects. They impart moral and ethical principles, emphasizing the most widespread norms and standards of linguistic existence. Furthermore, fairy tales are a distinct form of literature that can be modified to cater to the child's age, with their sentence structure and storyline being straightforward and comprehensible. Many educators hold the conviction that the fundamental essence of acquiring proficiency in a non-native language inherently involves engaging in tedious yet indispensable tasks. Conversely, some instructors devote a considerable amount of time endeavoring to discover alternative methods of instructing foreign languages, such as scouring online resources or perusing supplementary literature. Nevertheless, it is imperative for teachers to exert utmost effort in fostering an atmosphere of motivation and support within the classroom setting.

The current state of affairs entails that educators must seek out fables and seek out resources that are associated with fables, or alternatively, create these corresponding exercises on their own. In the workbooks and textbooks of students, locating resources addressing fables is a challenging endeavor. To address this deficiency, the creation of a study resource centered on fables was regarded as a viable solution that would bolster the instruction of English and facilitate the exploration of moral principles.

A fairy tale is a narrative that incorporates folkloric aspects such as fairies, goblins, princes, and princesses. Fairy tales can be classified as a subset of folk tales. The most ancient fairy tales were handed down orally through generations before being transcribed. Upon thorough examination, it became evident that there existed not just one, but numerous versions of the Cinderella story, exceeding even ten in number. Each rendition of the tale exhibited distinct narrative styles and cultural elements, contingent upon the specific time and location in which it was recounted. In the present day, various authors continue to derive pleasure from devising and documenting fresh interpretations of fairy tales.

Conclusion

Proverbs and sayings, phraseological units, literary works, and folklore all serve as word-concepts, which makes the relation between language and culture particularly obvious. The study of texts in which conceptions are fixed and verbalized as a mirror of national culture and awareness is referred to as the study of concepts from a cultural perspective. The study of cultural notions using folklore texts as the source material seems to be especially pertinent in this regard. Folklore is the archive of a country's culture. Folklore texts make up a significant portion of the language's vocabulary and reflect the distinctive elements of the populace's material and spiritual culture as well as their national mindset.

Among folklore writings, fairy tales occupy a unique position. The characteristics of a fairy tale's reflection of the outside world depend on its philosophical and cultural foundation. Although the actual characteristics of folk life and manner of existence can also be taken from a fairy tale narrative, the important one is the mediation of this contemplation. Many traditions that are unquestionably accepted by listeners make fairy tales an uplifting and enjoyable genre. Also, a fairy tale places a high priority on moral principles and values, and as all fairy tales serve the purpose of teaching children a lesson, it makes sense that they should have some sort of prescriptive, educational nature. The uniqueness of fairy tales is that they are passed down through the linguistic conventions of a particular time. They display a certain people's representative average linguistic personality's language inventory.

The examination of folk tales, as a whole, offers a distinct occasion to acquire knowledge about the past events, customs, and symbolic language of a particular society. These narratives possess an exceptional capacity for investigation, not only within the scope of literature, but also in facilitating a profound comprehension of the fundamental workings of a nation's culture. Consequently, the scrutiny of folk tales emerges as an indispensable component in the development of the cultural aspect of our global community.

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