

# **Annotation**

**to**

**Dissertation on**

**Fables in the Intercultural Discourse**

**And Their Linguocultural Peculiarities**

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## Introduction

A language, a human and their interrelations represent the main subject of research for such scientific disciplines as Communicative Linguistics, Linguistics, Linguoculturology and others.

The above mentioned sciences are focused on humans because they are active native speakers of a certain language. Precisely, a human makes a language alive and transforms it into a living and active object.

In our era of globalization the unhindered intercultural communication represents an essential element of development. Mastering the language does not imply only knowledge of language grammar and vocabulary. To be proficient in a language one needs to get acquainted with cultural and national peculiarities of the language of native speakers.

Cultural peculiarities are explicitly reflected in the nation's cultural heritage, monuments, literary works, tales, even in clothes. A specific role in the evaluation of cultural performances, establishment, broadcasting and preservation of behavior norms, belongs to the folk texts, among which the fables occupy one of the most important places. The analysis of a national component of the world language picture has shown that the information, represented in different interpretations of fables, significantly contributes to the study of linguocultural combinations, national peculiarities, as well as related to them cultural stereotypes, norms and evaluations.

A fable is an allegorical story, which frequently reflects the world of animals endowed with human features. A fable usually ends with a moral (a didactic conclusion) and can be written in the form of a verse, a prose or a mixed one. A character of a fable faces a dilemma or takes a difficult decision. Its main feature is to show a reader how to behave in such a situation and provide him with a moral advice. Namely didactics is one of the main functions of fables.

A fable genre and literature have a long history. Their origins take roots from the mythological and animal epic.

Over the centuries fables were used in the court processes for better comprehension of the law norms, especially in the cases of dealing with the complex problems.

The rudiments of fables are manifested in the samples of early Ecclesiastic literature. Jesus used parables to tell about ordinary events and to express such glorious ideas as the mysteries of the Kingdom of Heaven, the nature of a prayer. His parables convey moral-didactic character.

Frequent use of fables, the love and respect toward them can be found in the heritage of all ethnicities. The use of ancient and early fables in the modern world means that this genre is immortal and suitable for all epochs, nations and levels of development. The grounds for such an assumption can be determined by those fables that are extended on the Internet and appear in a form of so-called “anti-fables” or a transformed form. (The term has been created similarly to “anti-proverb”).

The fables reflect the wisdom of different people. According to the content and function they are quite diverse. All the nations pay a great attention to the analysis and research of fables. However, the study of fable symbols is highly topical in different cultures, because various nations have their own varied interpretations of facts and events. The research of lexis and structure of fables, their semantic-pragmatic comparative analysis and the study of their genesis issues in various ethno-cultural realities have become of current interest as well.

The study of fables was mainly proceeded in the aspect of literary criticism. As a result, linguistic features of a text have usually been stayed out of researchers' sight. At first glance, the fable text is simple, however, the information represented in it is very important and deserves serious attention and careful research because it includes a large ethno-cultural potential, which is concentrated in the minimum volume. Nowadays, Internethas become a source of modern fables which deserve a careful research because of their different values and different vocabulary from the classical fables.

The study of the above mentioned issues determines the **topicality of the topic**.

The **objectives and goals** of the research are to analyze the fables of different cultures and epochs and conduct a complex study of their structure, style and symbols. In order to achieve these goals we set ourselves the following **tasks**:

1. To examine the causes of fables' emergence and genesis;

2. To analyze and compare the symbols and ethno-cultural features of fables according to different authors and epochs;
3. To study the structure of fables;
4. To investigate the lexical composition of fables;
5. To conduct research of the fable themes existing in the modern world.

**The methodological basis of the research** is determined by the goals and objectives. The methods used in the paper are the following: the comparative-contrastive method, the method of semantic-pragmatical analysis, the method of linguistic observation and description.

**The theoretical value** of the research is determined by the valuable observations and conclusions for Culturology, Literary Criticism and Linguoculturology based on the complex structural, semantic and pragmatic analysis.

**The practical value** of the paper is represented by the analyzed material which can be used while teaching Text Linguistics, Cognitive Linguistics, Semantics and Stylistics.

For **the empirical material** we have used, on the one hand, parables by Jesus and, on the other hand, fables by Aesop, Sulkhan-Saba Orbeliani, I.Krylov, J.Thurber, R.Dodsley, Z.Gamsakhurdia, G.Ade, J.Peck, as well as modern versions of Aesop's fables, which are actively spread on the Internet.

**The novelty of the research** is determined by the following examined objectives: the classification of fable symbols according to different authors and cultures, the analysis of fable structure, the semantic-pragmatical and comparative-contrastive analysis of fables and anti-fables, the study of modern fables and their comparison with the early period fables; the research of symbols, lexical composition and themes of fables by Gamsakhurdia, Ade, Thurber, and Peck. All the above mentioned issues have not been properly studied earlier.

### **The Content of the Paper:**

The volume and structure of the thesis are determined by the intended objectives and goals. The paper consists of Introduction, three chapters (Chapter 1 - "The Causes of Fable Emergence, the Stages of its Development and its Genre Peculiarities"; Chapter 2 - "Structural-semantic and Linguocultural Peculiarities of a Fable in Different Cultures";

Chapter 3-Modern Internet Fables and their Pragmatic-Semantic Analysis" ),10 Paragraphs, General Conclusions and Bibliography.

## **Contents of the Thesis**

The validity of the research problem choice is grounded in **Introduction** that also deals with the relevance of the topic, novelty, objectives and goals, the information about theoretical and practical base of the work.

**Chapter I – “The Causes of Fable Emergence, the Stages of its Development and its Genre Peculiarities”** consists of four paragraphs.

**Paragraph 1 – “The Interrelation between Language and Culture as a Subject of Linguoculturological Study”** deals with the correlation of the interrelations between people and language, on the one hand, and between people and culture, on the other hand, considering them to be the main objects for the study of Linguoculturology.

The interrelation between language and people is based on deep psychological grounds. Language has a human origin, it cannot exist without people. “There is nothing in a language that has not been told or created by a human”(Uznadze 1947: 166). Therefore, a human should be studied in close connection with a language and, on the contrary, the analysis of linguistic facts should be based on the language relationship with the human phenomena (Maslova 2001: 6).

During the research of various cultural units it is very important to take into consideration the comparison of linguistic awareness, corresponding perception of language. The issue of national peculiarities of communication participants requires a special attention in developing intercultural relationship, mostly because any culture is characterized by its own additional features. Culture is related to a human’s creativity as well as to his everyday experience, communication and everyday life in general, it means that culture is a reflection of a human’s spiritual and material world - everything that surrounds him from his birth (peculiarities of nature, climate, people) and that is created by him during his life. Each nation has its own idea about the outside world, own world outlook, own norms of conduct and etiquette, own culture. These ethnic peculiarities are mostly revealed

in the cultural monuments, cinematographic art, literary works, folklore, songs, legends, fairy tales.

A.Chiqobava says: "The main task is to study language in relation with historical reality, in particular, history of culture, on the one hand, and on the other hand in relation with cognitive category and history of intellection, " (Chiqobava, 1967:6). It should be noted that the both sides fully reflect a research field of Linguoculturology thatrepresents the study of culture and language interrelations synchronically and diachronically, and the issue of culture is regarded as the supreme form of a language, as amental conceptual system of intellection and a generator of intellection structure (Omiadze, 2006-7).

As we have noted in Introduction, a specific role in the evaluation of cultural performances, the establishment, broadcasting andpreservation of behavior norms, belongs to the folk texts, among which the fablesoccupy one of the most important places.

In the **Paragraph 2 - "Stages of Emergence and Development of a Fable as a Genre"** we examine different stages of fable development and regard a fable as a separate genre.

According to Gasparov a primitive man could ask two questions: "How is the world arranged?" and "How does a man have to behave in this world?" The answer to the first question was given by a myth and the second one was responded by a fable (Gasparov, 1971:70).

A fable is one of the oldest literary genres which occupies a significant place among such phenomena as a saga and a myth. The works of this genre can be found in the oldest literary monuments of various cultures that include not only those genres which appeared together with writing, but, first of all, those ones which originate from folk oral creative works and continued their existence in the oral form for a long time. It is impossible to set a chronologically exact date of fable emergence because it had appeared long before the advent of writing.

Gasparov supposes that there are four main stages of the fable genre development:

1. The folklore period - when a fable was not yet separated from an example;

2. The period of an oral development of a fable - when it takes the artistic form but still exists in a bound speech and performs the function of a sample, argument during the narration;

3. The period of fable transformation from an oral speech into a written text; however, it remains still literally unprocessed.

4. The literary fable which has the same status as the other genres (Gasparov, 1971:233)

**Paragraph 3** deals with the genre peculiarities of fables, the similarities and differences between a parable and a fable and is called “**Genre Peculiarities of Fables**”.

A parable and a fable are both characterized by a short simple form of allegory. Actually, fables and parables are both, types of folk literature. Although, fables are short tales that use animals or inanimate objects--through personification--to teach morals and ethics to people. By giving human traits and human dilemmas to a tortoise or hare (or the wind, or a tree, or just about anything else), the storyteller is able to tell a simple story that has greater truths beneath it for his audience. Like fables, parables are allegorical stories as well, but they teach basic truth or religious principle. They usually involve ordinary people who are faced with a moral dilemma, or who must make a moral decision and then deal with the effects of that decision. The main function of parables is to draw parallels between a concrete example of human behavior and generally with people's behavior.

As for the genre characteristics of fables, any fable, actually, consists of two parts: 1) an allegorical discussion; 2) a moral;

A moral can be placed both in the beginning and in the end of a fable.

The fable structure has a very important property: it contains a few descriptions and dialogues.

One more peculiarity of a fable is its versatile use. The figurative-poetic plot development of a fable is realized through allegory, what helps to build an abundance of ideas and an individual perception of a recipient.

In the **Paragraph 4 – “Educational Function of Fables and the Advantages of Teaching through Fables”** we analyze the educational function of a fable.

According to the fact that the main function of fables is didactics, teaching through the use of fables is quite effective.

“Teaching tales have a long and honoured history for being a way to entertain and, at the same time, educate people. In fact, ever since stories first began being told, one of the methods of passing on a culture’s teaching has involved a student sitting at his teacher’s feet and listening to the tales that teacher had to tell of times and people gone by.”(Berman,2012:4)

It is obvious that the dual nature of fables, the life wisdom hidden in them, their succinct and eloquent nature, will play a significant role in forming a creatively thinking intellectual and a personality with high moral qualities. The structure of a fable, its simple and understandable language have an effective impact on a young reader, make the text easier to remember and encourage students to be involved in the process of reading with great relish and write themselves a short story with a moral what, in its turn, also contributes to the development of ethical and moral values. The discussions of ethical issues allow the students to weigh the pros and cons of the review, to analyze, to evaluate and compare their own values. The use of fables in the process of teaching will also contribute to the development of class community because through the discussions of the ethical issues the students learn to listen to each other, to express their opinions and prove their points of view, to generalize the results of their debates in the real world. Finally, we consider that fables facilitate the development of metaphorical thinking. The study of fables gives the students an opportunity to explain and understand complex concepts with the help of associative links. This type of thinking also helps them to solve their problems creatively and to generate new ideas.

**Chapter II of the thesis – “Structural-semantic and Linguocultural Peculiarities of a Fable in Different Cultures”** consists of 4 Paragraphs.

**Paragraph 1 – “The Parables by Jesus and Their Peculiarities”** deals with the parables told by Jesus Christ.

Jesus’s parables are characterized by a number of peculiarities. According to A. Julicher the central message of Jesus was “The Kingdom of Heaven”. This opinion is shared by a

number of researchers and we also adhere to this point of view on the basis of the analyzed material. “The Kingdom of Heaven” in Jesus’ parables sometimes is compared with “treasure”, in some places it is a “merchant”, in other places it is similar to “ten virgins”, etc.

*”Tsata sasupeveli tsaagavs vachars, romelitslamaz margalitebs edzebs. Rotsa tsaatskdeba ert dzvirpas margalits, tsava, gakidis kvelapers, rats abadia, da imas sheidzens” –*

***“The Kingdom of Heaven is like a merchant who looks for beautiful pearls. When he chances upon a precious pearl, he sells everything he has and acquires it.” (“The Precious Pearl”)***

On the basis of the analysis of Jesus’ parables, Ch. Dodd considers that the parables were aimed to Palestinian people of those times and, therefore, they are not suitable for modern people. However, it is impossible, to absolutely agree with Dodd. The research of some Jesus’ parables clearly shows that these parables are relevant not only for his contemporaries, but for a modern reader as well and the similar details do not create difficulties for the complete comprehension of a fable intention. If we examine such parables as “Nets thrown into the sea”, “Wedding Feast”, etc., we will find out that it is not necessary to know that time situation and a tradition of casting a net, or fish selection. The main function of these parables is the exact responding to necessary requirements that must exist by the very essence. These parables tell to people of all times, and not only Jesus’ contemporaries, about “The Kingdom of Heaven”, “The Paradise” and “The Hell”.

On the ground of the analyzed parables we can make a conclusion that Jesus’ parables are characterized by the following peculiarities:

- **Laconism(they never use too many words for telling something);**
- **The attractive narrative style;**
- **Parables are mainly related to the Kingdom of Heaven.**

The Paragraph 2 – “Structural Peculiarities of a Fable” relates to a fable as a text structure.

Being a certain type of story, fables share the structural and semantic features of a story and are frequently related to a moral. Precisely because of the moral the comprehension of fables needs much more cognitive process. It should be also noted that in spite of its simple

structure a fable is deep semantically. However, despite the fact that the structure of a fable is significant, the establishment of its exact framework is still a controversial issue among linguists. (Kwong, 2001-12)

Hassan describes a tentative structure of a fable and considers that it includes: **1. The Location; 2. The Initial action; 3. The consecutive action; 4. The final action; 5. The end; 6. The moral;** (Hassan, 1996)

Kwong suggests a different structural frame of a fable in his research “The Structure and Semantic of Fables”:

**The Fable Frame:** The frame of a fable gives us the information about the main protagonist, the location and the context in which this action unfolds.

**The Episode**—the episode of a story describes one of the events in the text. The frame of the text and the episode include a lot of discourse segments.

**The Inner Action**—It describes the cognitive actions of a protagonist, his thoughts, plans and assumptions.

**The Inner state**—gives a description of protagonist’s emotions and state.

**The Event**—describes the current events of the text and the changes in them.

**The State**—points to a general condition of a character and the world.

**The Speech, the Conversation**—includes all the oral conversations.

**The Moral**—the moral is a lesson, taught from the story, which is presented by an additional sentence in the end of a fable.

We consider that the structure suggested by the researcher is ideal for both ancient and modern fables. For example, let’s examine a fable "The Cat And The Mice" by Aesop and try to adjust its structure to the structure proposed by Kwong:

**The fable frame**— A CERTAIN HOUSE— the location, The Cat, The Mice— protagonists.

**The episode**— A CERTAIN HOUSE was overrun with Mice. The Cat, discovering this, made her way into it and began to catch and eat them one by one. Fearing for their lives, the Mice kept themselves close in their holes.

**The inner action**— The Cat was no longer able to get at them and perceived that she must tempt them forth by some device.

**The inner state** - Fearing for their lives, the Mice kept themselves

**The event** - For this purpose she jumped upon a peg, and suspending herself from it, pretended to be dead.

**The state**-

**The speech, the conversation**- "Ah, my good madam, even though you should turn into a meal-bag, we will not come near you."

**The moral** - He who is once deceived is doubly cautious

As we can see Aesop is quite laconic in his narration, so the element, suggested by Kwong and related to expression of feelings and emotions, can't be filled actually.

If we take as an example a fable of XVII and XVIII centuries "The Man And The Snake" by Sulkhan-Saba and try to fit its structure, we will take the following picture:

**The fable frame**- gza, erti katsi, chandari, gveli, khari, melia (a way, a man, a plane-tree a snake, a bull, a fox).

**The episode** – Nakha, erts dzedzvs tsetskhli shemogznebia da zed gveli gasula. Tsasavleli gza ara akvs, ghonobs da tsivis. Nakha man katsman, sheetskala da tqva: am gvels movarchen, madlia chemtvisao. Mivida, shubis tsveri miushvira. Gveli zed shemoekhvia, mkharze sheakhla da kels shemoegvlarchna, magra mouchira. (Once a man saw a snake on a tree which was on fire. The snake could not manage to get out of fire and was writhing in pain. The man took pity on the snake and rescued it from the fire. However, instead of gratitude, the snake wrapped around his neck to strangle him).

**The inner action** – Tsasavleli gza ara akvs, ghonobs da tsivis. (She cannot do anything, tries to do her best and hisses).

**The inner state** -

**The event** – Tsota moupona gvelman da mividnen chandartan; tsavidnen, khars kitkhes. (The snake and the man walked to a plane-tree; there they asked a bull).

**The state** – Kargistvis kargi aravis ukmnia da mets asre gikavo (nobody pays good for good, so I'll behave in the same way).

**The speech, the conversation**- "Gvelman utkhra: Kargistvis kargi aravis ukmnia da mets asre gikavo (The snake said: Good never brings good and I'll behave in such a way).

Katsi sheekhvetsa: amdeni matsale, igi chandari rom dgas, munamdis mividet da mas vkitkhon. Tu chemis tsodvit khemats khma amoigos da dagishalos, gamishvi, tu ara da, rats ginda mikavo. (The man pleaded: Let's go to that plane-tree. If it begins to talk, let me go, but if it does not, then do with me whatever you want).

**The moral:**

In Sulkhan-Saba's certain fables there is no moral given separately.(Although, in some fables by Sulkhan-Saba the moral is given in the end of the fable). In this case the fable moral is given implicitly. However, it should be noted, that unlike Aesop, Sulkhan-Saba uses much more descriptions in his fables. Sulkhan-Saba's fables are characterized by the use of more dialogues as well.

If we analyze a fable "THE QUARRELSOME CATS" by Robert Dodsley we can find out how it fits the framework of the above mentioned structure:

**The fable frame**-two cats, monkey,

**The episode**-Two Cats having stolen some cheese could not agree about dividing it.

**The inner action**—"Let me see," he said gravely

**The inner state**—"Hold, hold!" cried the two Cats, who began to be alarmed as to the outcome.

**The event**-Upon which he continued to nibble first one piece and then the other

**The state** -

**The speech, the conversation**—"Even if you are satisfied," returned the Monkey, "Justice is not, A case of this difficult nature is not so quickly decided."

**The moral**-

As it is clearly seen from the above examples Kwong's frame is fit for the fables of XVII and XVIII centuries.

According to a written form fables can be prosaic, written in verse and mixed (prose+poetry).

Lapidarity is one of the most specific relevant features of a fable text. First of all, it is formed by a plain single plot in order to develop the main narrative theme. At the same time the branching of the plot is excluded because it would prevent a reader to focus on the comprehension of author's intention.

The Paragraph 3 – “The Fable Symbolics of Different Cultures and Linguocultural Peculiarities” – examines the fable symbolics of different authors and various cultures and reveals the differences and similarities between cultures and epochs.

As a result of fable semantics research it has become necessary to define a substantial differences between the semantic organization of a modern literary fable and a classical one. In the classical Greek fables animals are endowed with only one human feature through the allegorical depiction. They live and act outside the society. In the modern fables animals represent not only people’s traits but are also more voluminous figures with individual personality; They do not act in isolation from people society, on the contrary, they take part in it. A striking example of this fact is a theme of a fable “The Cat”. The Aesopian “cat” mostly acts in a closed society, where he has a relationship only with one or two characters that are mainly animals, while a cat from a fable “The Cat in the Lifeboat” by Thurber lives and acts in a society, works in a newspaper, travels together with his housewife, has relationship with the people on a ship, etc.

There are also differences, how different cultures see animals and what traits they give them in order to express people’s features. “Snake” symbol is widely spread between fable authors. In a fable “The Kind Snake” Sulkhan-Saba shows his own positive attitude toward a snake and with the title he sheds light to his intention. The author emphasizes the snake’s ability to see and appreciate the good. In a fable “The Peasant and The Three Snakes” the writer also underlines the snake’s skill to reimburse good but the main attention is paid to the snake’s such a feature as vindictiveness. He says:

*“Movida meore igi gveli. Nakha, tавisi toil moklulia. Mas katssa tskhenisatvis alerdi daetiba, khoromad sheekra. Mas shig shedzvra da daimala.*

*Man katsman ra mushaoba gaatava, tiva aikida, shin tsaigo. Ghame gveli gamodzvra da da sul jamchurcheli daushkhama da tivashive daimala”.*

*(Then the second Snake came. She saw its friend killed. She crawled into the hayloft and lurked there. When the Man finished his work and went home she crawled out and poisoned all the dishes and food and again crawled back into hayloft).*

However, when the Snake found out the truth it admitted its guilt and broke all the

poisoned items:

*“Gamodzvra da, rats churcheli geslit daeshkhama, sul chamokara da daamtvria da kari gaiara” (..She crawled out and then threw down and broke all the poisoned dishes. Then she went away).*

In a fable “The Man And The Snake” Sulkhan-Saba shows a snake from another angle, where it’s an ungrateful creature.

*“Gvelis samartali es ariso!”(This is the snake’s truth).*

Precisely the similar line is continued by Aesop in his fable *“The Farmer and the Snake”*. However, if in Sulkhan-Saba’s fable the Man rescues the Snake which wants to kill him instead of gratitude, at Aesop’s the Farmer warms the Snake which poisons him afterwards and the moral of Aesopian fable *“The greatest kindness will not bind the ungrateful”* is absolutely appropriate for the fable “The Man And The Snake” by Sulkhan-Saba.

In his fable “The Fish And The Eel” Z. Gamsakhurdia deals with the theme of an Eel. We relate a snake to this theme because the author endows the Eel with the features of both a snake and a fish:

*“Iko erti gveltevza, romelsats parpl-kerechi tevzisa hkonda, shkhami da sazrianoba ki – gvelisa”.*(Once upon a time there was an Eel which had fish scales and was poisonous and smart like a snake).

By use of this sentence the author explains his own attitude and helps a reader to understand the content of the fable perfectly. The plot of the fable develops in such a way that the Eel absolutely reasonably tries to hide its poisonous spots under the fish scales. *“Gana tskali ar mirchevnia am ukheiro samkvidrebels, tsklisatvis davbadebulvar, magram am napirze tkventvis sakhipato, veragi metevzeebi rom momravlebulan, jer imat unda davugeslo pekhebi, rata vegar shesdzlon tskalshi badis gadmosrola da tkveni ertianad ganadgureba. Rodesats mat pekhs amovukvetav am napirze, mets tkventan mets tkventan gadmova tskalshi satskhovreblad”* –(Of course, I’d prefer water to such a wretched existence. However, the fishermen have become more dangerous and treacherous on this bank of the river. At first, I will poison their legs so that they won’t be able to enter the water, cast nets

*and kill you. And after I deprive them of legs, I'll come, join and live with you here in the water).*

The author's narrative style and the expression of his intention represent object of interest as well. As we have already mentioned only a single replica of the writer helps a reader to see and understand the real face of the Eel.

It is obviously seen that Z.Gamsakhurdia relates the Eel to the species of snakes and represent it as a treacherous creature, which tries to bribe and deceive its fellows with kind words. It assures them in its importance. In this case with the help of the image of the Eel the author tries to expose his contemporaries who allegedly do good deeds and in fact only care about their own benefit. And any Georgian person, who is aware of the political situation during his life, will really understand the real purpose of Gamsakhurdia's fable. (It was a period, when Georgiawas struggling for Independence. A lot of people claimed to fight for freedom but in reality they turned out to be traitors )

There are a lot of fables, where "the Ass" is a dominant symbol. Sulkhan-Saba has an ass in many of his fables. Although, it is quite difficult to guess the author's attitude toward this symbol.. For instance: in a fable "The Camel And The Ass" the author pays attention to the ass' stupidity and shows how a well-fat and provided with food Ass wants to sing and thereby harm himself. Sulkhan-Saba tries to reflect allegorically a stupid man, who lacks the foresight and could hurt himself because of his stupidity. The same theme can be observed in a fable "The Ass, the Cock, and the Lion" by Aesop, where the Lion, which is ready to kill the Ass, gets scared of the Cook's crow and runs away. Aesop underlines the Ass' stupidity here and says:

*"The Ass, observing his trepidation at the mere crowing of a Cock summoned courage to attack him, and galloped after him for that purpose".*

Aesop expresses his attitude toward the Ass with a tremendous sarcasm. He tries to ridicule people's stupidity and momentary imbecility that could lead to an inevitable destruction. Eventually, the author resorts to a morality and says:

*"False confidence often leads into danger".*

Both Sulkhan-Saba and Aesop emphasize a stupidity in the given fables. However, there are fundamental differences between them which might be caused by the matter of fact of the time they lived in. Aesop ridicules overconfidence in VI century BC while Sulkhan-Saba mocks at stupidity and hastiness later in the XVII and XVIII centuries.

In a fable “The Ass, the Tiger, the Fox and the Wolf” Sulkhan-Saba concerns the theme of the “Ass”. Though, in this case he approaches to this theme from a political point of view and tells a story about the Ass’ victory over the Tiger, the Fox and the Wolf. However, in this fable the Ass is not stupid at all. First, it gets away from its owner. Then, luckily for itself it startles a wild tiger with its voice and enslaves it. At the same time it is very prudent and takes all precaution measures for getting rid of the Tiger. It says:

*“Radgan mekmev, kargad dagarchen, chemis sakhlis ukhutsesobas mogtsem, ors shetsodebasats shegindob, da mesames eride! (As if you rendered me services I'll reward you. I can also forgive you twice if you make a mistake, but the third time will be the last one).*

Then, Sulkhan- Saba continues:

*“Viri mizezs edzebda, tumtsa gavitsaloo, ara amitekhos rao.*

*Gautskra: me kalmakhs vnadirobdi, shen rad gamomikhvaneo?” –(The Ass was looking for an excuse to get rid of him finally he rebuked: I was hunting for trout so why have you taken me out?)*

With the words “*The Ass was looking for an excuse to get rid of him*”, Sulkhan-Saba underlines the Ass discernment and points out that, actually, the Ass is not a stupid animal and sometimes it happens so that the strong animals are defeated because of their foolishness.

Sulkhan-Saba, Aesop, Robert Dodsley and James Thurber have devoted quite a lot of fables to “the Cat”’s symbols which differs from each other. The differences could be determined by the distinctions between epochs and cultures.

In the undermentioned fables Aesop focuses on a cat’s nature and shows us that the Cat, being in the body of a human, cannot cope with his greedy nature and chases mice anyway. The author states his position in the moral of the following fables:

*The moral: "Nature will out." ("The Cat-Maiden")*

*The moral: "Nature exceeds nurture." ("The Cat and Venus")*

However, the symbol of a cat is quiet ambiguous at Aesop. In the fables "The Cat and the Birds" and "The Cat and the Mice" Aesop underlines not a greedy nature of a cat but its foresight and agility. For instance, in one of the scenes of a fable "The Cat and the Birds" the Cat decides to eat the birds, itdresses up as a doctor and is going to eat them

*"A CAT, hearing that the Birds in a certain aviary were ailing, dressed himself up as a physician, and, taking his cane and a bag of instruments becoming his profession, went to call on them."*

In his fable "The Lion Grown Up by the Cat" Sulkhan-Saba focuses on cat's precaution and wisdom. First of all, he emphasizes that the king of beasts - the Lion is given to the Cat to be grown up. In the end of the dialogue, when the Lion could not climb up the tree in order to eat his upbringer, the cat says to him:

*"Chemtvis shevinahe: ra esre gamichirdeboda, momkhmarebodao" – (I expected such a thing from you, so I was prepared for this).*

In this fable, it's clear that he shows himself with the symbol of a cat, because he was a upbringer of a prince Vakhtang VI. He considers that there's always a probability to be killed. In this fable, Sulkhan-Saba tried to convey cultural information about the life of royal people and those, related to the court.

Like Aesop, Dodsley also focuses on cat's greediness in his fable where two cats cannot divide their prey.

*"Two Cats having stolen some cheese could not agree about dividing it".*

Thurber in his fable "The Cat in the Lifeboat", which is similar to a tale according to its structure, confers completely different properties to the cat's symbol. The cat whose name is William finds out that it is the one in the whole city who has such a name. Because of that William becomes carried away by a dream and tries to self-exalt in this dream. Thurber describes this scene in a very interesting manner:

*"The fact of his singularity went to his head, and he began confusing it with distinction. It got so that whenever he saw or heard the name William, he thought it referred to him. His fantasies grew wilder and wilder, and he came to believe that he was the*

*Will of Last Will and Testament, and the Willy of Willy Nilly, and the cat who put the cat in catnip. He finally became convinced that Cadillacs were Catillacs because of him.”*

Finally, the cat William turns out to be in a rescue boat, from which it is shot in the cold water. In the end of the fable the author uses a grotesque when he points out to an inscription on the cat William's tombstone: "Here lies Nobody from Nowhere"?

The moral is also expressed in such a mocking way:

*“O why should the spirit of mortal be proud, in this little voyage from swaddle to shroud?”*

Despite the each author's focusing on a cat's different features the fact that unites all of them is that all the cats, except for Sulkhan-Saba's "one", remain defeated or are losers.

In this case, the Georgian culture does not possibly percept a cat as a greedy or fool creature. On the contrary, for the Georgian reality it is a prudent and wise animal, which is even asked to bring a lion up. Although being Saba's contemporary, Dodsley was influenced by the English culture; he does not consider a cat to be wise. However, the elements of craftiness can be found in his fables as well. But for Thurber, "cat" turned out to be an overconfident and silly creature.

"The Lion"’s symbol in different authors' works is ambiguous as well. Aesop has some fables connected with the topic of "the lion". However, it is difficult to bring to the forefront any particular features. For example: in a fable "The Lion and the Three Bulls" Aesop focuses on the Lion's craftiness and shrewdness and shows us how it managed eating bulls, separating them and thereby avoiding any danger for itself.

*“THREE BULLS for a long time pastured together. A Lion lay in ambush in the hope of making them his prey, but was afraid to attack them while they kept together. Having at last by guileful speeches succeeded in separating them, he attacked them without fear as they fed alone, and feasted on them one by one at his own leisure.”*

In Sulkhan-Saba's fable "The Lion Grown Up By the Cat" the author shows the lion as an ungrateful and savage animal, which is eager to eat the cat despite the fact that it brought it up:

*“Ert dges nadiri ver ishovna da tavisi gamzrdeli katis shechma moindoma” – One day he did not find prey and decided to eat his upbringer, the cat).*

It is obvious that the Lion's symbol is also important in XX century, but this time the Lion is endowed with different features. Let's observe XX century fabulist Arnold Lobel's fable "The King Lion and the Beetle". The author emphasizes the Lion's arrogance and makes it tell the lofty phrases:

*“What a beautiful and noble creature I am,” he said.”*

*“I deserve this respect from my people, for truly I am every inch a king!”*

At the end of the fable the author ironically mocks at the lofty king and says:

*“The King leaned over a little farther. Now the robes of state, the large jeweled crown, and all of the gold and silver medals had made King Lion very top-heavy. Suddenly he lost his balance and fell on his head.”*

*“From head to foot, every inch of King Lion was covered with wet mud.”*

And in the moral of the fable the author expresses his attitude, but in this case he says without any irony:

*“It is the high and mighty who have the longest distance to fall.”*

James Thurber also focuses on "the Lion's" symbolics in his fable "The Lion and the Foxes", however, the author somehow expresses a sense of pity for the Lion. After the Lion is deceived by the foxes, he is left with nothing and says:

*“But I am king of beasts,” roared the lion.”*

And the foxes answer him:

*“Ah, then you will not need the antlers, for you have a crown,”*

The author's attitude is revealed in the moral in the following words:

*“It is not as easy to get the lion's share nowadays as it used to be.”*

Significantly, side by side with Thurber and Lobel, a fable "The Two Lions Story" by a contemporary Georgian writer Gamsakhurdia is based on the fact that the author is influenced by the reality of his country and the fight for freedom plays the most important role in his works. This fable is about the two lions, one of which is locked in a cage and the second one is a slave of "others". The author ostensibly characterizes the first lion with the

apparently neutral words “**brought up as a model to all lions**”, but the fact is that a trained lion somehow evokes a feeling of protest and irony in a reader.

„*Ert kvelaze samagalitod gatsvrtnili lomi tavis modzmis galastan shecherda*” – Once a lion that was brought up as a model to all lions stopped in front of his fellow’s cage).

The author’s irony is felt further as well, when he makes the lion talk about his dignity:

“*Tsamodi chvensas tsirkshi, chveni batoni kargad gachmevs, arapers mogaklebs, sazogadoebats didi gekoleba*” – (Come together with us to our Circus; our patron feeds us well, you would lack nothing, you would revolve in a large society).

The author also makes the second lion express his attitude when he mocks modern people and reflects about the importance of freedom:

“*Eh, dzmobil, rarig gadaugvarebikhar kats, tavisupleba monobaze rom gagitsvlia. Isev is mirchevnia, ak vijde motskenit, vidre katsis mona viko da misi matrakhis tkatsunze vikhtuno da vijambazo. Chveni modgma mants gadashenebis gzazea damdgari, male asparezi lom-vepkhvta natsvlad virtkhebsa da tura-meliebs darchebat, ase, rom, akats mshvidobianad davlev chems dgeebs*” – Hey, my friend, how have you traded your freedom for slavery. For me it is better to sit here than to be a slave of a man and to jump at the click of his lash. Our species still face with extinction; it will happen so that rats, jackals and foxes will be brought on the arena instead of lions and tigers. So, that I can die peacefully here, too.

With these words the author reveals his own prototype in the image of the “Lion” and emphasizes his dignity. He makes the Lion talk about the things he thought and did himself in a real life.

Since ancient times “the Lion” is represented in different images. If at Aesop it is a prudent creature, then at Sulkhan-Saba it is guided only by animal instincts. The modern writers ridicule it to some extent.

Thurber and Lobel are contemporary American writers of Gamsakhurdia’s epoch, though the lion depicted by them is completely different. If Lobel characterizes the lion as a bigheaded creature and eventually ridicules and humiliates it, then Thurber expresses the sentiment of pity, while Gamsakhurdia presents the lion in two forms: one as the lion with

“a slave” nature and the other as a fighter for independence, a creature with a rebellious soul that might characterize the author himself.

In his fable Zviad Gamsakhurdia tries to reveal rebellious Georgian soul and shows a true face of Georgians. The author does not make the Lion lose his main demand to be free; he shows his royal nature and despite being in the cage he is still spiritually free. However, the author also mentions shoddy people whom he calls “lions” as well. If we carefully look through the text we will find out that the author ironically gives them this name.

The symbol of “A dog” is also significant and worth to be researched. Despite the fact, that a dog is considered to be a loyal creature, fables show him from a different angle. Aesop in his fables “The Dog and the Oyster” “The Dog in the Manger”, “The Dog and the Shadow” represents a dog as a greedy and silly creature and mocks people who have these traits. Sulkhan-Saba also mocks a dog’s greedy nature in his fable “Dogs and a Wolf” when the dogs can’t share the loot, but he also shows that dogs can unite in need and frighten their enemies. Krylov also sees the dog as a greedy creature in a fable “A dog”. But for Thurber, a dog is not a greedy creature at all. He shows two different dogs: one very much experienced and another impatient and restless.

The symbol of “A frog” also differs from one culture to another. For Aesop a frog is an over-confident and arrogant creature. In his fables “The Frog and the Ox”, “The Frogs Who Wished For a King” Aesop shows how arrogance can perish people. (“Self-Conceit may lead to self-destruction”). Dodsley also speaks about a frog in his fable “The Boys and The Frogs”. For Dodsley, a frog is not an arrogant creature, on the contrary, it is a bold creature, which is able to defend itself with its speech and it even emphasizes people’s negative features (“cruel habits of the human race”). For Gamsakhurdia, a frog is a coward but arrogant creature, which is afraid to look at the eagle while it flies up, and with its friends he says that an eagle can’t fly.

All the above mentioned similarities and differences underline how various cultures differ from each other. Comparison of fables shows the peculiarities of people’s culture, mentality, world outlook and behavior perception; They reveal the way of life, traditions,

customs that play a great role in our life and determine our affiliation to a particular culture and ethnos.

The Paragraph 4 - “The Lexical Composition of Fables” deals with the lexical structure of fables representing different epochs and cultures.

It is true that the main task of the fable research is the analysis of its diverse symbols, however, the different authors’ choice of various lexical elements for the description of these symbols represents no less significant issue. It is important to focus on the author’s narrative style and examine how it changes during the centuries.

Aesop’s fables are always finished with a moral, which is usually similar to a preaching and a proverb what is peculiar to fables generally. The Aesopian moral always represents something in general. For example:

“Wit has always an answer ready” / (The Ass's Brains)

“Revenge will hurt the avenger”/ (The Bald Man and the Fly )

If we take his morals separately, without any context, it can exist and play its didactic role independently and can be used as a proverb. We should note the fact that Aesop is unique because the issues discussed in his fables are still topical nowadays and are completely suitable to everyday situations.

Let’s examine “The Wisdom of Lie” by Sulkhan-Saba Orbeliani. The speech system of his fables is laconic but deeply logical and accurate. Sulkhan-Saba always explicitly expresses his thoughts and gives a reader an opportunity to make logical conclusions themselves. The narration begins with simple extended sentences or complex subordinate clauses and the first sentence becomes a “tonometer”, according to which the rest of text is arranged:

—“*Iko erti mepe khorasansa didebuli, ketil-gonieri, ukhvi da motskale*”— ***Once upon a time there lived a king who was glorious, wise, generous and merciful.***

The first sentence of the fable points to the further development of a main plot and the whole fable is really about these features of the king.

The text structure can be subdivided into three main linguistic layers: literary, archaic and spoken. The literary language serves to strengthen the main storyline of the narration which is a neutral, intermediate link; it can sometimes be crossed by the other layers, but it

does not lose its shape. As a rule, it is used at the beginning and in the end of a fable and is distinguished by emphatically calm tone. For example:

*“Katsi erti iko, zeganta alagta mkopi, romelsa tsalkoti ara enakha. Chamovida barta adgilta, tsalkoti nakha. Shevida shigan da kovelive nakha: khekhili, mtsvanvili. Dia moetsona da gmerts madloba mistsa” – Once upon a time there was a man who had never seen a paradise. He came down from the mountains to the plain and saw the paradise. There he found everything: fruit trees, herbs. And he liked it, and thanked God” (“The Highlander And The Walnut Tree”).*

The spoken language is obviously used in dialogues. Syntactically simple sentences are characterized by accuracy, sharpness of thoughts and sometimes use of a particle “O”:

*“Vazirman hkitkha: - Katsmatskinaro, mepis goshia rasa ikmso?*

*Man utkhra: - Mepis tetri aklemi mokvda, imisi mdzori chama da mit mokvdao.*

*Aklemi ram moklao? - (What happened to the King's dog? He answered: - The king's white camel died. The dog ate its meat and poisoned. And why did the camel die? (“The King And The Evil Man”)).*

The archaic language is used to cause elevated feelings and imitation of classicism style:

*“Iko khelmtsipe erti, romlisa sakmeni aravisgan moikhsenebian, romelsa sikutisa da sikvelisagan egodeni motskalebani sheekribna gulsa tvissa, tavad ar agiratskhoda...” – (There was a king who was had done so many good deeds, that no one could surely say the number)*

The author frequently uses superlative forms of adjectives what enhances the effect and helps a reader to understand the author's intention better:

*“Mas dgesa nadimi gardaikhada, aputsa vazirta mista, tumtsa romelta asmodes, anu itsodes misi msgavsi mdidari da uukhvesi mepe” (“Mepe Khorasanisa”) – (He gathered together his nobles and arranged a feast to show what a great and rich king he was (The King of Khorasani))*

Sakhan-Saba often refers to the means of expression by different connotative meanings of words. For instance, in “The Preacher Fox” the first phrase is a kind of an effective signal:

*“Erti meli datsantsarebda” – (The Fox rambled back and forth).*

On the one hand, it conveys the dynamism of narration and, on the other hand, fixes the author's tone which contains a restrained irony.,,Datsantsarebda”(rambled back and forth) is a connotative word. It does not only points to a manner of walking but it denotes the information about the subject who “rambles” and discloses a frivolous and unscrupulous personality. So, the irony helps to reveal and motivate this fact.

In „The Wisdom of the Lie” the writer uses words with the opposite meanings – antonyms and they are also given in the title itself: wisdom – lie, good – evil, love – hate, loyalty - betrayal, wisdom - foolishness, stupidity-skillfulness, greed - generosity, arrogance – humility, cry – laugh, etc. The confrontation of dialectical concepts reveals a didactic viewpoint. It could be called “literary dualism”.

Sulkhan-Saba also uses a lot of words and phrases that are characteristic to Georgian culture. These words can be divided in the following categories: 1.Words connected to Drinking:“Satsde”-(A thing used for drinking wine);“Mtsde”-(A person pouring some wine for people”) 2. Words connected to domestic thematics: “Tabla”-(kind of a low table) “Talari”-(Kind of a summer house”);“Sagebeli”-(a bed); “Akvani”-( Kind of a baby’s bed; a cradle); “Tskhrili”-( A sieve); “ Kera”-(A place on the floor where they light fire). Words connected to clothes and appearance:“Sumbuli”-( Beard;(only for Sulkhan-Saba)); “Lechaki”-(Something form women’s head to cover hair) 3. Words connected to professions:“Khuro”-(A carpenter); “Dalaqi”-(A hairdresser) etc.

The fables by Dodsley are distinguished by the artistic language which is full of various stylistic devices and phraseologisms. For example, a fable „ ECHO AND THE OWL” begins with an epithet “A solemn owl” which causes a kind of irony and even in the first sentence shows the author's attitude toward the character; it also points to the further development of a plot. Another interesting fact is the author's attempt to express his intention on the lexical level:

*“A SOLEMN Owl, puffed up with vanity, sat repeating her screams at midnight from the hollow of a blasted oak.”*

“*puffed up with vanity*” is a phraseology, which is used in order to ironically ridicule a person with such features. The phraseologies can be found in Dodsley’s other works.

In a fable “THE BOY AND THE FILBERTS” the writer uses a phraseology to express the character’s mood and sorrow.

“*Unwilling to lose any of them, but unable to draw out his hand, he burst into tears, and bitterly bemoaned his hard fortune.*”

A phrase “he burst into tears” points to an extreme anxiety and sorrow.

In Russia the fable genre has reached its peak in I.Krilov’s creative work. The reality of everyday life and the truth are described with various devices. First of all, Krilov reaches the effect by the expressiveness and naturalness of spoken intonation that defines the whole structure of a fable. Krilov’s distinctive style, which is characterized by proverbs, figurative expressions, folk spoken vocabulary and phraseology, make his works absolutely unique. (Mikova, 2011-9) Krilov’s fables are characterized by use of folk spoken expressions which have an expressive coloring. They give a peculiar unique feeling of “the folk soul”. The fables are also distinguished by the use of some expressive words of “the low level”: **горланить** – to bawl; **обжора** – a glutton; **олух** – a dolt; **треснуть** – to crack; **стянуть** – to steal; **таскаться** – to hang out; **таптиться** – to trudge. For instance, „Как мы махнем” (Обоз) – we can go/do (The Wagon Train).

In the language of Krilov’s fables there can be found some words which have gone out of use or are preserved in dialects. For example: **Купчина выстроил амбары**” (Хозяин и Мыши) – The Merchant built a barn (The Master and The Mice); „**Какой-де откупщик и самый тороватый Недавывал секретарям**” (Синица)

Among the means of cultural information expressions in Krilov’s fables there are: 1. Non-equivalent vocabulary of different thematic groups (standard forms of reference: “*Ego Светлость*” – His Serene(reference toward the members of royal family) („The Wolf And The Lamb”); 2. The names of constructions: „*овин*” – a barn; („The Eagle And The Hens”); *клеть* – a cage (“The Farmer In Trouble”); 3. The names of household items: „*голик*” – a broom („The Golic”); „*тенета*” – toils („The Lion And The Mouse”); 4. The names of food

and drinks: „квас”- a kvass; „пиво”- a beer („The Barrel”); 5. The names of clothes, hats, shoes: „тулуп”- a sheepskin coat (“The Elephant in the Province”); „шуба”-a coat; „треух”- a hat (“The Lady And Two Maids”); „лапти”- bast shoes („The Damask”); 6. Indications of Russian traditions and customs: 7. “базарный день” - the Market Day („The Geese”); „сговорить”- to persuade („The Picky Bride”).

Krilov frequently uses Russian proverbs and folk sayings. He is the author of many sayings himself. His sayings filled the Russian Paremiological Fund. The proverbs and folk sayings in Krilov’s fables are tightly connected with the traditions of Russian people (Mikova, 2011-14).

- „хлеб – соль, моя вам надоела”- bread – salt, mine fed you up (a custom to meet a guest with bread and salt) („The Peasant And The Snake”);
- People’s observations („из избы не вынесено copy”- the litter is not taken out of the house) („The Hermit And The Bear”);

During the centuries the fable genre was undergoing changes. We could say that in some cases this genre has been gradually developed and improved; it was added with more artistic elements but in some cases - on the contrary. It is interesting to observe the changes in the fable genre in XIX and XX centuries. An American fabulist of that period, George Ade is famous for his fables which deal with the contemporary issues such as husband-wife relationship, holidays, etc. (*„The Fable of The Husband Who Showed Up & Did the Best He Knew How”*), (*“The Fable of The Two Wives Who Talked about Their Husbands”*).

It is interesting how the author expresses his thoughts.

*“He gave every one the high up Handshake, and said he was Awfully Glad to see her, and Beamed and Nodded and carried on as unnatural as possible. It was a Flying Start.”* (*„The Fable of The Husband Who Showed Up & Did the Best He Knew How”*)

As we can see, the writer, first of all, uses oxymoron, „Awfully Glad” which serves the author’s intention to describe the character’s real attitude toward the situation. Here the author also points out the phrase „as Unnatural as possible” to express the character’s indifference to the situation; the phraseology “It was a Flying Start” helps to reveal the situation from all angles.

The author's speech is quite rich with such phrases that perfectly depict the situation. For example:

*“The Town Talk.” (, The Fable of The Husband Who Showed Up & Did the Best He Knew How ”)*

*“Succulent Piece of Gossip.” (, The Fable of The Husband Who Showed Up & Did the Best He Knew How ”)*

*“Flew off the Handle.” (“The Fable of The Two Wives Who Talked about Their Husbands”)*

The phrases and titles he chooses for expressing his ideas vividly reflect American reality of XIX-XX centuries, where relationship between a woman and a man is the most important.

Another interesting fabulist is James Thurber who was a contemporary of George Ade. His creative work is full of fables from animal epos. His language is also rich with phraseologisms and idioms.

*“He turned back toward the sea, but a mindless urge deep inside him took on the frail flicker of desire.” (The Sea and the Shore)*

*“Open most hearts and you will see graven upon them Vanity.” (The Truth About Toads)*

*“Mervyn did not know at the time, and never found out, that the bulldog was a stuffed bulldog, and so he lived in a fool's paradise”./ (The Foolhardy Mouse and the Cautious Cat)*

Having analyzed the fables of different authors and different epochs, we can say that authors' lexical choice consists of phraseologisms, idioms, archaic words, highly artistic vocabulary. There is a difference what kind of writing manner they choose. Some of them prefer neutral words in order to draw a reader's attention on a moral and some of them prefer to add a lot of descriptions. This difference is caused by their individualism and different epochs.

Chapter III –“Modern Internet Fables and their Pragmatic-Semantic Analysis” consists of two paragraphs.

The Paragraph 1 – “Modern Transformations of Classical Fables and Their Peculiarities”- deals with Aesop’s fables transformed into the modern ones and containing the recent vocabulary. However, as the author of such fables is mostly unknown, they are considered to be a component of the Internet-folklore.

Folk tales were passed down from generation to generation in a verbal form and in the age of informational technologies this process has become significantly simple with the help of the world net. The Internet gives us great opportunities to get any kind of information, it represents the safe and reliable means of culture and tradition preservation. Internet-folklore is a striking example of this. It should be noted that in the virtual reality folklore gives people an opportunity to become a participant of folk art creation without leaving home. The issue of folklore existence on the Internet is undoubtedly controversial and less studied, but it decidedly causes a great interest among scientists.

The works of the Internet folklore frequently represent a transformation of the traditional texts. These transformations are very striking.

Let’s examine an original version of a fable “The Silk Worm And The Spider” by Aesop and its transformed variant:

*an order for twenty yards of silk an order for twenty websites  
sat down at her loom sat down at her computer  
the web was finished she created a hundred scraper websites  
are destroyed whenever they are seen, and brushed away as useless dirt are destroyed  
whenever they are noticed by Google, and brushed away as useless dirt  
while mine are stored away, as ornaments of Royalty while mine are ranked highly and  
viewed daily, as they are the sites of Internet Superstars.*

If we analyze quite a common theme of “The Grasshopper and The Ant”, we will find out that it has been used by Aesop, La Fontaine and Krilov. However, the Internet has only a transformation of Aesop’s fables. The following lexical changes have occurred in these fables:

*drying grain – bringing their code up to the HTML 4.01 standard, fixing bugs on the site and implementing SEO strategies based on the analytics data they collected in the summertime*

*perishing with faminesite was perishing with a lack of users,  
begged for a little food begged for a little cross-promotion to drive traffic to his site.  
you must dance supperless to bed in the winter you must dance user-less to bed in the  
winter.*

The Internet also gives examples of Aesopian fables' transformation made by John Peck. They are called „AESOP'S LESSER FABLES”. Peck's transformations do not surely belong to the Internet folklore (they have an author) but they have undergone important changes. The first change is connected with a title. In this case instead of the Grasshopper there is the Merchant. The title of the fable is “The Ant and the Merchant”. And at first sight, without reading the fable we even won't recognize that it's Aesop's fable.

The Aesopian fable does not have a location nomination, while in the Peckian one the action happens at the Metropolitan airport. The Merchant is represented as a contemporary hero who uses a mobile phone and deals with his business. However, the Ant works hard to prepare for winter and advices the Merchant to do the same. The Merchant ignores him and does not pay any attention to his words.

*“At a large metropolitan airport one summer’s day a Merchant was conducting business on his cell phone. An Ant passed by, bearing a great ear of corn, which he was taking to the nest.”*

*I am collecting food for the winter,” said the Ant, “and recommend you do the same.”*

*The Merchant, who was on his phone, ignored the Ant”*

The further development of the plot is interesting as well. When the winter comes, the Ant has a lot of food supplies. And the Merchant has also food, two cars, a large house, etc. due to his successful business.

*“As a result of his successful business practices, the Merchant also had plenty of food, as well as a large house, two cars, and five vintage Stratocasters. He spent his winter evenings eating takeout and watching Law and Order, taking occasional breaks to dick around on his guitars and google girls he knew in high school.”*

In this case the author's pragmatic intention and semantic choice are quite remarkable because Peck's didactic completely differs from the Aesopian one. If Aesop focuses on such

features as hardworking and diligence, in the modern variant the Ant works too, but the Merchant, although does not work hard, manages to be wealthy as well. The moral clearly shows the author's satirical intention:

*Moral: Always make sure Corporate knows about the server upgrade.*

The following transformation is the fable of ““A Hare and a Tortoise”. In the anonymous version the hare and the tortoise change professions and there we meet words from the most recent vocabulary: a fan; towager; single-record contract; paparazzi; a multi-record deal etc. But in Peck's transformation the title is also changed and it's called “The Tortoise, the Hare, and the Ninth-Grade Goth Chick”. As we see, a new character who represents the extraordinary girl comes into the fables. But the vocabulary she uses is very uncharacteristic for a fable and her actions are also very degrading for the genre. (*“She lit a cigarette”*)

As it is seen from the analyzed fables, the development of informational technologies and the Internet has actually affected the fable genre. It is true that changes in themes, professions and in the fields of activities have been caused by the fact that the human values and attitudes have changed. We think that they can be called “Anti-Fables” like “Anti-Proverbs” because of these changes. These anti-fables show the transformation of classical fables and adjusting them to the modern standards. Our modern world suggests us these fables and we couldn't pass by without proper research, because it's our reality and if they are created, they need to be analyzed. They haven't been studied because of their “Young Age”. These fables more or less show us the spiritual condition and modern ethnic peculiarities of most young internet users. If traditional fables generally conveyed moral lessons, modern fables have different attitude to everything, but we consider classic form of a fable will continue its existence with the values and morals they had before, because these values appear to be the “nutrients” for soul.

The **Paragraph 2 - „Georgian Fables and Their Semantic-Pragmatics Peculiarities”** examines the contemporary Georgian-English fables and their peculiarities.

Although, the fables by Aesop, Sulkhan-Saba, etc are still very actual for the modern Georgian generation, the internet still issues new fables under the name: „5 Modern Fables”,

„6 Modern Fables that Will Make You Think over the Life“ and so on. However, unlike the English language, Georgian does not have transformed fables.

Let's examine „5 modern fables“ given on the Internet. These fables do not have the titles. One of them is a fable about a cedar tree:

*“Ert bagshi izrdeboda kedris khe. Kovel tsels is upro da upro izrdeboda simagleshits da siganeshits. Misi parto da lamazi potlebi gvirgvinivit epareboda skhva kheebs da chrdilavda mat” – A cedar was growing in a garden. Every year it became taller and taller. Its wide beautiful leaves covered the other trees like a crown.*

In this case, the attention is focused on its physical beauty. However, this beauty makes it feel too proud of itself:

*„Zrdastan ertad, mas kedmaglobats emateboda. Kvelas siamakit zemodan dastskeroda da ert dges daikvira: - Momtskdit tavidan tkve satsodavebo! – Together with the growth its arrogance was increasing too. It was looking to everybody superciliously and one day it shouted: Go away, you miserable!*

In this case the author underlines such features as arrogance and refractoriness. However, in the end of the fable, these features destroy it.

The topic of physical beauty and arrogance is very active for modern generation. It's widely believed, that beautiful women are silly and overconfident, they aren't able to keep real friendship because of their arrogance, but when they grow older, they lose their beauty and mainly their egoism ruins them. Semantic choice for characterizing cedar (*“Kedmagloba”-Arrogance; “Siamakit”-With pride*) gives us hints to think that cedar is symbol of a beautiful woman whose overconfidence leads to failure.

In the series of these fables there appear the fables about the influence of the internet. For example, a fable about a man who tries to find work at one of the most prestigious companies of the modern world - “MICROSOFT”. So, a deep dependence on technology of the modern epoch can be paradoxically traced there:

*“kho, magram me arts kompiuteri makvs da arts elektronuli posta, - upasukha dagvremilma katsma.*

*- Samtsukharoa, am shemtkhvevashi chven ver agikvant samsakhurshi, radgan, tkven ar arsebott vitualurad. (Oh, but I have not got a computer or email, - said the man.*

*-Sorry, in this case you won't be hired because you don't exist virtually).*

After awhile this man becomes rich without the use of any technology and when he meets an agent, whom he tells that he has neither a computer nor a phone, he cannot hold back emotions of surprise.

*“Gakvirvebulma agentma sheitskhada: “Tkven amkhela biznesis patroni khart da kompiuteri ar gakvt? Khom tsarmogidgeniat ramdens miagtsevdit da vin iknebodit, kompiuteri rom gkonodat!*

*-Kompania “Maikrosoftis” damentebeli! – miugo katsma”. – (A puzzled agent cried: You are a boss of such a business and don't have a computer?! Could you imagine how many things you would do and who would you become if you had had a computer?!*

*-The cleaner of “Microsoft”! – answered the man.)*

The fable obviously uses a satire to ridicule a blind dependence on the modern technologies.

Francis Heaney is the author of some modern fables under the title: “*SOME LITTLE FABLES TO HELP YOU IN YOUR LIFE*”. The author tries to describe an optimist, but also show how people feel toward this kind of people:

*“Would we not call that man an optimist? No, we would not. We would call him something else. But I'll be polite and not repeat it here. “*

The work also contains a lot of modern fables, that in some cases look like parables, with their characteristics. The fables, mainly reflect modern reality and modern problems.

## CONCLUSIONS:

- A fable as a small literary genre has passed a long and varied path of development. It takes its roots in the prehistoric period when a human realized the necessity of the knowledge transfer. A fable appeared in the period when there was no writing and a small size and didactic function of a fable provided its survival, and even in the age of developed technologies the genre of fable still continues its existence.
- During the research of fables it is necessary to differentiate the terms “a parable” and “a fable”. “A parable” is a symbolic work of a small size that is mostly found in the Bible and used by Jesus in his narration. Its main distinctive feature is that its main characters are people and the moral is usually given implicitly in them. The parables always reflect a real world with existing problems and views, including spiritual aspects. “A fable” is an allegoric work, where animals, plants, etc. play an important role. The fables usually end with a moral. According to the structure, a parable is similar to a fable.
- A fable represents a literary genre, which is characterized by a small size and which contains cultural information of a large volume. It's characterized by allegory and didactics. According to the content and moral of a fable, we can conclude that fables are used to make a reader contemplate on his own mistakes or convince him in something. The dual and pithiness nature of fables, the hidden in them wisdom, play an important role in the establishment of a creatively thinking intellectual and a personality with high moral values. The structure of a fable, its easy and understandable language have an effective impact on a young reader. As the text is easy to remember and encourages students to be involved in the process of reading with great relish and to write themselves a short story with a moral, what, in its turn, also contributes to the development of ethical and moral values. The discussions about ethical issues allow the students to weigh the pros and cons of the review, to analyze, to evaluate and compare their own values.
- While working on fables, it is important to study Jesus' parables. With the help of parables, he tried to speak with ordinary people about kindness, heaven, hell etc. The central message of his parables was “the Kingdom of Heaven”, which is described in different ways. In some places he compares it with “treasure”, in other scenes it is a

“merchant”, sometimes it is compared with “ten virgins”, etc and using these comparisons Jesus tries to show the nature of the Heaven or the hell.

- Fables can be written in the following forms: prosaic, verse and mixed. According to the structure, a fable is similar to a story. This issue was analyzed by many researchers, however, it is impossible to determine its exact boundaries. The structural elements differ from one writer to another during the centuries. If a structure is suitable to Aesopian fable, then it does not completely fit Thurberian one, or vice versa. In our opinion, the most optimal version is the structure offered by Kwong, which consists of the following components: *the fable frame; the episode; the inner action; the inner state; the event; the state; the speech, the conversation; the moral.*
- One of the most significant features of a fable structure is Lapidarity which means that narration develops unilinearly without any extra branches. There occurs time and place abstraction. The number of antagonists is limited.
- It is difficult to place the symbols of fables in a specific framework. The fable symbols vary from one nation to another. The analysis of different authors' fables and the observation of various symbols has been resulted in the conclusion that certain symbols are differently perceived by diverse cultures. If at Sulkhan-Saba “a snake” is kind but sometimes an ungrateful creature, at Aesop it is ungrateful as well, but at Gamsakhurdia it is presented by “an eel” which has a body of a fish but features of a snake which are insidious in this case. Sulkhan-Saba represents “a cat” as a wise living being, Aesop focuses on its greedy nature, Dodsley follows Aesop's literary tradition and mentions a cat as an avid animal, Thurber ridicules cat's dreamy and smug nature. If “a lion” is a prudent and cautious creature for Aesop, for Sulkhan-Saba it is ungrateful, for Lobel it is arrogant, for Thurber it's miserable, for Zviad Gamsakhurdia a lion has a dual nature: as a model trained animal, which prefers freedom to carefree life, and as a prototype of the author himself, to whom freedom is the most valuable and important thing. The theme of an ass is diverse too. At Aesop it is a fool, overconfident creature. Sulkhan- Saba describes an ass quite ambiguously: if in one place it is depicted as a fool animal, in the other scene it is characterized by shrewdness. A greedy nature “A dog” appears to be common for Greek,

Russian and Georgian Cultures, while for Americans the dog can also be experienced and wise somehow. As for the symbol of “A frog”, at Aesop’s it appears to reveal overconfident and arrogant nature of some people, for Dodsley, it’s a clever creature that defends itself and for Gamsakhurdia, it is a coward creature, who is afraid to see an Eagle flying up, and then says that an eagle can’t fly at all.

- The use of lexical devices in fables is individual and depends on the author’s intention. Aesop expresses his thoughts without any additional connotations and tries to focus a reader’s attention on a moral. Sulkhan-Saba uses various lexical means in different fables. Therefore, his spoken language is distinguished by three linguistic styles: literary, archaic and spoken. The fables of comparatively modern writers are characterized by a great number of phraseologisms and idioms which serve an ironical or satirical purpose.
- The modern era and technological progress have had a great impact on fable plot and its lexical composition which caused the change of certain features of symbols. The characters’ professions, environment and dialogues have also been altered. Some fables are transformed so much ,that they could even be called “anti-fables”. These anti-fables show the transformation and adjustment of classical fables to the modern standards. Our modern world suggests us these fables and we couldn’t pass by without conducting the proper research, because it’s our reality and if they are created, they need to be analyzed. They haven’t been studied because of their “Young Age”. These fables more or less show us the spiritual condition and modern ethnic peculiarities of most young internet users. If traditional fables generally conveyed moral lessons, modern fables have different attitude to everything, but we consider classical form of a fable will continue its existence with the values and morals they had before.
- Modern Generation also makes up fables. These fables convey modern ideas, modern problems and modern vocabulary, but it should be remarked that the Genre of Fables still continues its existence.
- All the above mentioned similarities and differences underline how various cultures differ from each other. Comparison of fables shows the peculiarities of people’s culture, mentality, world outlook and behavior perception; They reveal the way of life, traditions,

customs that play a great role in our life and determine our affiliation to a particular culture and ethnus.

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