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Beginning and Ending Formulas in Folktales (Linguistic and Typological Analysis)
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The folklore generally carries utmost significance in regards of language and culture relationship.

This paper is concentrated on the formulas of the beginning and the ending of Caucasian (Georgian, Lazi) and Italian folktales. The goal refers following:

1. Functions of the formulas of the beginnings and the endings of folktales.
2. What are those linguistic tools that determine these functions and what are the inner structure of formulas.
3. Reveal typological features.

Findings suggest that the functions of the beginning of the folktale are as follows: drawing audience attention and create relevant atmosphere for the narration. The function of the ending is to transfer audience in the real world and time, in addition it enables narrators to express their approach towards the folktale. It is considered that besides all mentioned above, formulas are in direct connection with folktales chronotope. Time provided in tales is not open or historical, it is conditional and closed.

Conditional or historical/open or closed binary oppositions are correlated by respective inner oppositional structures, on which these formulas are based. Conditionality is more characteristic for Georgian folktales beginnings, featured by “to be/not to be” statements, while it is less explicit in Lazi and Italian folktales beginnings.

Inner structural opposition of the chronotype is well outlined in the endings of folktales in all three - Georgian, Lazi and Italian languages. In Georgian folktales it is emphasized by pairing of adverbial modifiers (there/here). While in Italian and Lazi tales this opposition is included in the ending formulas, where narrator itself is merging the role of observer.

As for typological features of formulas: Georgian tales are considered to have formulas of wide diversity style of functional and contents as well. Lazi folktales are less likely to have beginning or ending formulas. However, Italian folktales provide variety of ending formulas, but similar beginnings. Georgian and Italian endings are also presented in the mode of rhythm, which is not offered in Lazi folktales.