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SPECIFICS OF EUROPEAN AND SLAVIC PEOPLES' MENTALITY IN MAGIC TALES

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The article examines the reflection of mentality in the Spanish fairy tale "Three Desires" by A. Rodríguez Almodóvar and "The Tale of a Fisherman and a Fish" by A.S. Pushkin. The fairy tale genre has its origins in prehistoric times and plays a significant role in folklore all over the world throughout the time. Passed from mouth to mouth, tales undergo changes along with the reality they reflect. Sometimes tales of different cultures look very similar, as they are written by ordinary people who dream of better times. However, fairy tales also have their cultural characteristics. The article analyzes the origins of plots for both Spanish and Russian fairy tales, common and different moral features in cultures.

Keywords: culture, mentality, folklore, fairy tale.

In today's world, cross-cultural communication requires people to know and understand the similarities and differences of their own and world culture. Dialogue among cultures is possible if the participants have knowledge and skills to perceive, understand and accept their own culture.

In cross-cultural communication, the process of cognition is aimed at understanding the mentality of another people and, accordingly, comparative study of cultures becomes possible while ethno-cultural values are considered in specific communicative and epistemological frameworks and contexts.

The term «mentality» is understood in the article as a way of thinking, mindset, world outlook; state of people's mind, social group, personality, set of socio-psychological attitudes, habits that form a whole way of seeing the world (*from Latin mens, mentis, f. – thinking, prudence, way of thinking, mindset*) [8].

The difference in mentalities is manifested in the way people perceive and understand a number of phenomena: the vision of the world and its relations; understanding the human's place in the universe; interpretation of space and time; images of nature and human interacting; his conception of good and evil; understanding freedom and duty; ability to own property, wealth, attitude to poverty, work, labor, etc.

In modern humanitarian knowledge, the concept of mentality has taken on a broader meaning and is used to interpret ways of thinking and beliefs, which is true, since globalization processes affect almost all spheres of human life, including spiritual.

Folklore as a component of the spiritual sphere of human activity is the field of study by cultural science, semiotics, history, linguistics, literary science, philosophy, as folklore texts fully reveal the peculiarities of people's mentality. Folklore brings together most of the life experience [8].

Folklore can be called the treasury of national culture. As a result of interaction among national tradition and folklore, religion and world outlook, life experience and art, emotions and value systems, the so-called sphere of concepts has been formed.

Accordingly, the term «conceptosphere» is closely related to the definition of the national mentality. Any creativity is a unique product of linguistic thinking, so folklore texts are the source of a common everyday language, unlike artistic and journalistic texts, with the author's thought clearly expressed. Mentality is a set of strong symbols of a people's culture, traditions, customs and myths.

The most striking expression of the folklore tradition is presented by a fairy tale which is considered to be the oldest folk genre, predominantly of a fantastic or magical character, with the aim of moralizing or entertainment. Fairy tales reveal the character of people, their wisdom and high moral qualities.

Everything focused on fiction, magic and sorcery used to be called a fairy tale. The genre of fairy tales dates back to prehistoric times and plays a great role in the oral creativity of all peoples at different stages of their development. Passed from mouth to mouth, tales undergo changes as changes the reality they reflect. Sometimes fairy tales in different cultures look similar, as they have been created mainly by people from the lowest strata of society, dreaming of better times. At the same time fairy tales of different peoples have clearly expressed national features.

In the article, a comparative analysis of the Spanish fairy tale processed by A. Rodríguez Almodovar and the Russian fairy tale by A.S. Pushkin, which has, in our opinion, Slavic historical roots. Prior to the analysis, it is necessary to understand to what extent the history and the character of two peoples can influence the form and content of folklore works.

Let's first define the concepts of Slavic and Spanish peoples. Slavic peoples used to live within the Danube, the Dnieper, the Oka, the Dvina and the Vistula rivers basins. These included not only Russians, but also Poles, Serbs, Bulgarians, etc. In the case of Spanish peoples, these are the inhabitants of the Iberian Peninsula; among them are the Tartesians or the Tartes, of which there is little information, the descendants of German conquerors – Celtiberians and, finally, the Iberians themselves, whom historians regard as the direct ancestors of the Spanish nation. Greeks, Romans and Arabs also contributed to the peninsula's culture throughout history. It was the Arabs who brought to Europe not only various new inventions, but also new folk art ideas.

The Arabic collection of fairy tales «One Thousand and One Night» contained motifs that served as the basis for some Spanish fairy tales, including «Three Desires».

Focusing on folklore texts specifics, it should be noted that first of all, climatic conditions and geographical position play an important role in the life of a people and, consequently, influence the content of folklore as a folk art, and the expressiveness of its linguistic elements. As described by the prominent historian N.M. Karamzin, the Slavs were adapted to harsh living conditions such as cold, hunger and hard work. They also loved the open spaces, did not allow

anyone to command them and eventually became famous for their courage and ruthlessness in battle [3].

By contrast the Iberian Peninsula is located in the area with a much warmer climate. It used to be very rich in precious metals, so the locals preferred to establish trade relations with other peoples, and subsequently could not prevent the seizure of their ancestral lands by the early Roman and later by the Arab Empires. Perhaps, that is why the Spanish researcher A. Rodríguez Almodovar, in his study of fairy tales, came to the conclusion that there is much less violence and cruelty in Spanish folklore than in the tales of other peoples [9].

It is important to note that for both the Slavs and the Iberians, the man has always been the master of the house and considered a more needed member of community than the woman, which is undoubtedly reflected in folk art of their cultures. In the fairy tales considered, this quality is not explicitly expressed: the male character with his softer traits has no authority over the female character whose traits are definitely negative (greed, revenge, anger). Thus, in the fairy tale «Three Wishes» and «The Tale of the Fisher and Fish», there is an evident allusion to the woman who is to blame in an unfavorable situation, while the man is the victim of her actions.

Until the time Orthodoxy spread in the Slavic territories and religious monotheistic ideas penetrated into their lives, and similarly Catholic Christianity spread in the Iberian Peninsula, both peoples worshiped their pagan gods. After Christianity became the official religion in these territories, a combination of old and new religions revealed itself in folklore.

As the historian-researcher I.A. Zhuravlev noted in his works, Spanish fairy tales focus on the emergence of social norms and their mandatory implementation. In Russian fairy tales, however, first come moral attitudes, which would be later called the Russian character» [2]. The most important thing for the Slavs was to live in harmony with nature, to be generous, to show compassion, to support good and justice. Simplicity and the refusal of material goods have been also valued, which, according to N.M. Karamzin, corresponded to the way of life of ancient Slavs.

Folk tales, as is known, are mostly intended for children. But in case of Spanish fairy tales it was customary to retell them among adults as entertainment, especially among peasants [9]. Most popular were the stories where rich owners of solid material well-fare were ridiculed, but poor characters were placed above them, due to their moral values and compliance with accepted social norms of ethics, morality and virtues.

In order to determine the mentality features reflected in fairy tales, it is also important to study the historical roots of the people and, accordingly, to analyze earlier versions of similar stories. As our research shows, the basis for the story of the fairy tale «Three Desires» originated beyond Spain.

In the Arab collection «One Thousand and One Night», included into the Gold Fund of World Literature and on the origin of which a lot of theories are put forward, you can find a very similar fairy tale. In this version, the man receives from Allah the opportunity to make three wishes and turns to his wife for advice, but wishes are not granted, of which the husband accuses his wife, and in the end they are both left with nothing.

In 1704, long before the translation of the Arabic collection into French by the famous French poet and critic Charles Perrault, viewed in Russian culture as the author of various fairy tales, there was recorded a version of the tale, later known in the Russian translation as the «Funny Wishes» (*Fr. «Les Souhais ridicules»*). Unlike the Arabic tale, Sh. Perrault does not convey the religious aspect of the situation, and the wishes of the protagonist of the tale, the woodcutter, also convey French, not Muslim, flavor [6].

The Spanish fairy tale is known under the names «Los deseos» («Desires») and «Los tres deseos» («Three Desires») and, accordingly, its content varies in Spanish folklore. For example, in the collection of folk tales in the province of Leon, published in 1991 by folklorist H. Kamarena, there was a fairy tale «Three Wishes» under the Catholic theme, with a lumberjack as the main character, thus having combined Arabic and Romance motifs of the plot.

However, a Spanish writer and folklorist known by her pseudonym Fernand Caballero had previously included a similar tale in the collection of folk tales, riddles and proverbs published in 1921. Exactly that version was included in the collection «Three Oranges of Love: Spanish Folk Tales» where the content of the fairy tale was slightly modified in the final part. F. Caballero's version ends with the fairy saying: *Ya veis cuán ciegos y necios son los hombres, creyendo que la satisfacción de sus deseos les ha de hacer felices. No está la felicidad en el cumplimiento de los deseos, sino que está en no tenerlos; que rico es el que posee, pero feliz el que nada desea* – You see how blind and stupid people can be, thinking that granting their wishes would make them happy. Happiness is not in wishes coming true, but in the fact that there should be none; rich is the one who has everything he needs, but happy is the one who needs nothing.

In the version of the fairy tale taken for the analysis and comparison, this fragment is presented more simplified: *Cuando a la noche siguiente se apareció el hada y le dijeron cuál era su último deseo, los devolvió a la situación anterior y fueron tan felices* (“LOS TRES DESEOS – Cuentos infantiles para leer online, cuentos para ...”). The fairy granted their wish, and they lived happily ever after.

However, it is the words of the fairy in the version by F. Caballero which convey the morality of «Three wishes»: happiness is not in wishes coming true, but in the fact that there should be none; rich is the one who has everything he needs, but happy is the one who needs nothing, i.e. a positive world outlook is not related to enjoying material wealth.

The history of «Tale of a Fisherman and a Fish» is somewhat contradictory. Thus, some researchers believe that the plot for A.S. Pushkin's work does not belong to the Slavic people. According to the widely spread version, the story is based on the Pomeranian fairy tale with a common plot line «About a Fisherman and His Wife» (*Germ. Vom Fischer und seiner Frau*) found in the brothers Grimm collection. Pomerania is the territory belonging both to modern Germany and Poland, so it can be assumed that the fairy tale processed by the Grimm brothers relates to the Western Slavic folklore, too, and the plot can be considered as Slavic.

In the fairy tale manuscript by A.S. Pushkin, there is a note: «18 Serbian song». This mark means that Alexander Sergeevich was going to include it in the «Songs of Western Slavs». At the same time, the storyline resonates with the Russian folk tale «Greedy Old Woman». According to researchers' opinion, A.S. Pushkin relied on the Russian folk tale, with a magic tree instead of a fish.

There is an even older version of the plot – the Indian fairy tale «Golden Fish» which reflects the specific flavor of India's folklore. Thus, the character Goldfish reveals to be a powerful underwater spirit named Jala Kamani, described as “golden-faced” [5; 7].

According to folklorist and ethnographer M.K. Azadovsky, it was the famous scientist and lexicographer V.I. Dahl who told A.S. Pushkin the fairy tale about the goldfish [1]. In his work, the researcher indicates to the greatest similarity of the fairy tale by A.S. Pushkin with the work of the brothers Grimm named «Tale about a Fisherman and His Wife», recorded as a piece of folk art [4].

With regard to differences, in the Grimm brothers' text there isn't any motif of the trough, as the first demand in the Grimm brothers tale there was a desire for a new house. The fish have different names: A.S. Pushkin has a goldfish, the Grimm brothers have a flounder, and there is no indication to the fish as an enchanted prince. And above all, A.S. Pushkin greatly enhanced the motive of the husband's submission » [1]. But the most important distinction is the old woman's desire to become Pope and eventually God, which A.S. Pushkin both excluded from the final version of the fairy tale, but in his manuscript, this Catholic motif remains, proving the connection of his work with the German fairy tale.

M.K. Azadovsky also notes that among Russian fairy tales by various authors, a similar story can be found, although none of them has a goldfish; its role is played by other magical characters, such as a tree or a bird. Besides, the old man and the old woman turn into beasts

as punishment in the end, which is totally different from the brothers Grimm text, or that by A.S. Pushkin [1].

So, we can see that throughout their history, the plots of the fairy tales «Three Desires» and «Tale of a Fisherman and a Fish» had been changing due to the corresponding moral and ethic foundations of the people. Accordingly, each of the fairy tales reflects the specifics of perception of the reality and community life, creating works of the folklore – magic fairy tales.

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КОНСТАНТЫ СЛАВЯНСКОГО КУЛЬТУРНОГО МИРА: СМЫСЛОВОЕ НАПОЛНЕНИЕ И ЯЗЫКОВОЕ ВОПЛОЩЕНИЕ

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В статье изучается феномен безэквивалентности констант славянского культурного мира как архетипическая категория, которая, отличаясь особой страноведческой репрезентативностью и яркой национально-культурной образностью, фиксирует содержание и ценность универсальных категорий сознания и культуры, предоставляет возможность рассматривать явления языка в связи с духовными национальными ценностями славянских народов, их культурой, мировоззренческими и ментальными особенностями. Безэквивалентные лексические единицы представлены как свернутый текст, который можно интерпретировать как символ, ценную информацию о национально-культурном своеобразии славянского культурного мира, его истории, материальной и духовной культуре.

Ключевые слова: перевод; иностранный язык; язык перевода; мультилингвизм; языковая картина мира; константа.