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TALE: THE PERCEPTION OF THE CULTURAL CODE

SUMMARY. The perception and the analysis of a tale as a matrix of cultural and phenomenal object suggest that the peculiarities of a cultural code, contained in a tale, will be considered within a foreign environment while interpreting. A tale represents a layer of national symbols, which require several levels of interpretation and its decoding process is ambiguous.

KEY WORDS. Ethno-cultural dominant, false interaction, cultural code, cognitive basis.

Tale as the most stable form of cultural interpretation requires thorough study because it represents a layer of national symbols, which require several levels of interpretation and its decoding process is ambiguous. The interpretation of a tale is impossible without taking into consideration this peculiar feature of it, and the interpretation in a foreign environment even when the Slavic environment is concerned makes it difficult to perceive a tale. And in this case linguocultural lexical gaps (lacunas), which are being extensively studied currently [1] and some methods were created and recommendations were collected to get over them, will not be a problem. The problem is the content of a tale, its message, because tales as pure folk writings included representations connected with a national worldview. And when perception of a tale is concerned the difficulties are connected with a worldview constituent of a tale.

On the other hand and it's essential to remember it, the tale genre has its own specific features, which make the above problem any less pressing. The fact is that a tale, on the one hand, is good for its simple structure for communication interacts. And if its structure is simple and universal [2], then a text becomes familiar and therefore recognizable. The symbols, encoded in a tale structure, are easily perceived (and accepted) since they are put on the finished (general, universal) structures, which were formed in childhood. These structures are intrinsically general for overwhelming number of people of different nations.

But first of all it is necessary to present adequately the key notions to deliver the content of Russian tales to international students. Traditional implications of Russian folklore are encoded in the key notions, even not so much those that have mythological content (their explanation do not cause the problems) as those that are ethno-cultural dominants in a tale.

Every nation has its own specific view of the world, hierarchy of values and category system with the help of which it cognizes and reflects reality within its national logic.

In other words many notions (concepts) have universal ontological basis, but their correlation, value content, their perception by ethnic group have a significant national character.

Serbian students perceive easily cultural signs from Russian folk tales, which are fundamental constants of Russian culture, realizing them as the basic element of Russian culture. But they do not manage to recode some universal notions, because they are deceived by the similarity (false interaction) or do not consider the originality of Russian mentality, i.e. they do not consider the specific features of Russian national cultural code in a situation, do not perceive the potential, which is hidden from a foreign reader by virtue of its implicitness.

National psychology, varied forms of behavior and people's relationships, "i.e. communication technologies of representatives of national-cultural communities" [3] are reflected in tales. And here we cannot manage without historical-etymological descriptions i.e. that are what ethnolinguistics mainly deals with.

Modern researchers speak about difficulties in understanding of what is meant under a "cultural code". According to D. Gudkov, "codes of national culture belonging to a national part of the cultural national (Russian) space reflect and define the peculiarities of the language consciousness and linguistic view of the world of representatives of one or another linguocultural society" [4]. The researcher believes that a non-native speaker cannot adequately participate in the process of intercultural communication with the native speakers of Russian language, representatives of Russian culture, without mastering the specific features of semantic units and functioning of these units, which belong to Russian cultural codes. This determines the practical significance of theoretical linguistic descriptions of cultural codes.

V. Krasnyh has a different point of view. She speaks about a "cultural code" as a "net", which culture "throws" upon the world, divides into parts, categorizes, structures, evaluates it, the codes of culture are correlated with the ancient presentations of a human being and that cultural codes "encode" these presentations [5].

Cultural national space, which is perceived in that way, is treated as the form of cultural presence. And this culture creates definite cognitive basis, which in a deliberate manner represents a structured body of knowledge and nationally marked and culturally determined presentations, which are obligatory for all the representatives of this national linguocultural community. V. Krasnyh considers that Russian cognitive basis is projected onto Russian cultural space and is "part and parcel" of it.

The understanding of the presence of this cognitive basis and its structuring give us an opportunity to understand national world models, created by a tale.

A fairy-tale world is created with the help of many meanings, which have different levels, senses, shades. Dimensionality of tales is reached by the inclusion of emotional, figurative, value and intuitive beginnings. They are expressed with the help of the structure, which gives an opportunity to understand mentality, catch the peculiarities of thinking through semantics. For example, the expression "to wander about" is easily translated and explained, but the meaning of an aim disappears in a foreign environment. "To wander about" requires a choice and relying on the fortune. This choice includes a chance as a crucial factor. Without understanding it in tales, it is impossible to trace this Russian culturological course's *The Queen of Spades* by Pushkin or *The Fatalist* by Lermontov (where an attempt to oppose fortune ended deplorably). It means that Russian understanding of

a universal notion (a case, which is directly connected with the notion of fortune) will escape foreign reader's attention.

Besides, according to V. Propp theory, a tale depends on ancient archaic ethnographic substrata, i.e. a tale requires a study of its genetic origin. Therefore a tale is a specific cultural code, which with the help of a definite mechanism creates complete ordered system world, which we perceive (and study as a world of a tale). Serbian tale is the same specific world model, which manipulates the same limited amount of tale's function: the sender, the tzarevna, the hero, the villain, the helpmate, the donator and the antagonist. The universal function of characters of Serbian tale and even the names of characters both can be phonetically similar; nevertheless all together can have different shades of meaning in the structure of a tale that distorts perception.

For example, Russian Baba Yaga is perceived by the Serbians as Serbian Baba Roga. But, nevertheless, all specific elements of this polysemic images (Baba Yaga as a forest goddess can act as a fighter (she kidnaps children and tries to bake and eat people) and as a helpmate of the tale hero (directs him to the Kingdom of Koshchei the Immortal and presents some magic presents such as a clew, a comb, a stone, etc., which help the hero on his way)) are not perceived in Serbian Baba Roga, who is just a witch, a thin, bow backed beldam with a hooked nose and a horn on her head. Serbian Baba Roga does not have a bone leg, does not fly using a mortar, a pestle and a broomstick, and does not live in a hut on chicken legs. But even these details, which are not important for an inexperienced look, are not concerned.

The Serbian image of Baba Roga is much later in comparison with Russian Baba Yaga. She can practice witchcraft and possesses the mysteries of preparing different potions. All similar features with Russian Baba Yaga end here, i.e. the image is not perceived as one of the ancient mythological fairy-tale character, but it is guessed as a stereotyped fairy-tale prototype of the antagonist. The word phrases which characterize her as an ugly evil woman with bad temper are used to describe her. The other mythological creature who helps the hero in Serbian folklore is the Vila (the character, often translated as fairy, which is incorrect. The etymology of this word is a riddle for researchers to this day. L. Niederle thought that it derived from a verb "вилить" /vilit'/ ("to run headlong"), though he did not mention the facts about existence of such verb). Balkan vilas are divided into:

- vila-palninarka or vila-goritza — mountain vilas;
- vodena vila — water vila who does not resemble a mermaid;
- vila-oblachitza or vila of heaven.

Unlike Baba Yaga they are beautiful, but they are also evil creatures. It is a vila of heaven who demanded on human victim during the building of Skadra on Bojana, when a young mother was immured in footing, they left only her breast to feed her son, though they could help a poor girl or boy. In other words, their function and place in the structure of a tale coincide with the place and the function of Russian Baba Yaga, though she is not perceived this way in a foreign environment.

A demon as a character, which we meet in tales, is also perceived not as an immaterial demonic creature, which plays dirty tricks, but as rapid and therefore infected with rabies (that is connected with Serbian meaning of "rapid" — besni, besan) and that makes the perception of a character different.

Besides, the difficulty in perception of such phenomenon as a tale is connected with the fact that the procedure accompanying the establishment of human sociality is encoded in tales.

And here we also face certain difficulties. For example, the tale *The Giant Turnip* is familiar to all Serbians, but the conclusion, which is drawn after reading the tale, differs from a usual one. It is clear that the Serbians understand the fairy plot, but the message and the core of it are not clear. Serbian students find there their own implications, give their explanations. They understand the sense of cooperative labor, but they also treat the action of the mouse as the action of a victim. Since unlike all others the mouse is not a pet, it will not be fed with the turnip, its sacrifice is great because its help is not easy as it sounds, and it helped when its main enemy, the cat, asked. I.e. they add a national constituent in Russian cultural code. Russian students do not see the sacrifice of the mouse and perceive the role of it in a different way, and therefore the message of the tale is changed.

Owing to the objective reality in oral folk tradition, tale is locally deterministic, i.e. it changes depending on the ethnographic features. The social opposition of these notions may be understood by Serbian students, but deeper meaning remains difficult to explain. For example, an image: a maiden sits in a chamber and asks riddles is clear as a mythological image, but they do not see "unimportant" (at first glance) difference between a maiden in a chamber and a maiden in a hut, though they understand that there is a difference. Then Serbian students try to make up cultural lacuna, so they change the notion of chamber to the notion of outbuilding which is familiar to them (it is not an attic, it is "chardak" (outbuilding) — a building, which stands separately from a basic housing estate), and they name a woman attic as "zhensky doksat" (though a "doksat" is sooner a porch or a verandah), or even "zhenska avlija" (though an "avlija" is a yard and not an accommodation). They use other words, which are understandable for them while searching similar features; thereby they simplify or sometimes completely change the notion: a hall — teferich, a vegetable garden — bashcha, sun blinds — pendzhery.

Thus, as we see, tale is processed using images by consciousness and creates other visual images or forms other shades of meaning within a recognizable fairy-tale universal model, making the alien mythopoetic layers similar.

Consequently, the analysis of a tale as a cultural and phenomenal matrix object suggests that the variety of objective reality plans, contained in a tale, the polysemy of its language will be considered in a foreign environment while interpreting. But it is necessary to remember about the adaptation mechanism, which, on the one hand, makes the perception easy (a positive side of adaptation mechanism), and, on the other hand, simplifies it (a negative side of this mechanism).

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