

ISSN 2500-4085

Челябинский государственный институт культуры

ЯЗЫК И КУЛЬТУРА

Ежегодный альманах



LANGUAGE AND CULTURE

Annual Anthologies

Челябинск
Челябинский государственный институт культуры
2023

In summary, cross-cultural variation and distribution of politeness strategies are influenced by cultural norms, values, and beliefs. Understanding these variations is essential in fostering intercultural communication and avoiding cultural misunderstandings.

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УДК 80:398

The functional-motivational essence of magical objects in fairy tales

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Abstract. The article examines theoretical view points on functional-motivational essence of magical objects in fairy tales and other literary genres, the idea of motif and plot in fairy tales, the role of the magical objects in the plot-motif composition of fairy tales, their impact on climax and the ending of wonder tales, types of motives connected with extraordinary objects and functions of magic objects, their connection with different rituals and people's beliefs, their assistance in realization of people's dreams, ways of getting magical objects by the hero in fairy tales, how they add mystery to the details of events in fairy tales and enhance their artistic effectiveness.

Keywords: motif, function, plot, wonder tale, folk tale, magical objects, magic carpet, magic sword, magic ring, mystery, realization of people's dreams, composition of a fairy tale, component of a fairy tale, helper, wizard, fairy, hero, ceremonies, rituals.

ФУНКЦИОНАЛЬНО-МОТИВАЦИОННАЯ СУЩНОСТЬ ВОЛШЕБСТВА В НАРОДНЫХ СКАЗКАХ

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Аннотация. В статье рассматриваются теоретические точки зрения о функционально-мотивационной сущности волшебных предметов в сказках и других литературных жанрах, понятие мотива и сюжета в волшебных сказках, роль волшебных предметов в сюжетно-мотивной композиции сказок, их воздействие на кульминации и концовки волшебных сказок, виды мотивов, связанных с магическими предметами и функциями магических предметов, их связи с различными обрядами и верованиями людей, их помощь в осуществлении мечты людей, способы получения магических предметов героями сказок, как они придают загадочность деталям событий в сказках и повышают их художественную действенность.

Ключевые слова: мотив, функция, сюжет, волшебная сказка, народная сказка, волшебные предметы, ковер-самолет, волшебный меч, волшебное кольцо, тайна, осуществление чаяний людей, композиция сказки, составная часть сказки, помощник, волшебник, фея, герой, обряды, ритуалы.

The participation of magical objects is of great importance in wonder tales based on fiction and people's dreams. Magic objects add mystery to the details of events in fairy tales and enhance their artistic effectiveness. At the same time, it motivates the development of plot events in them and serves to reveal the character of the heroes of the fairy tale.

Folklorist K.Imomov called them «magical objects» (tilsimli predmetlar). In his opinion, magical objects serve as helping forces around the hero, and most importantly, they are artistic tools that create fairy-tale events and images. Magical objects are depicted in direct connection with the plot and motives of the fairy tale [1].

Motif is an integral narrative unit, semantically, A.N. Veselovsky introduced the idea of motif into science and emphasized its repetition and inseparability as the main feature. A.N. Veselovsky describes the plot as a complex of motives, and considers the motive as the main component, and the plot as secondary [6]. Examples of motifs include

a stepdaughter leaving home, a father having three sons, and a magical item being passed down from father to son. V. Propp also emphasizes that it is correct to study fairy tales not by plots, but by motives [3, p. 27].

Dan Fang, in his research work «Magical Objects in Victorian Literature: Enchantment, Narrative Imagination, and the Power of Things» wrote about the participation of magical objects, their origin, types and role in the artistry of the work. The power of magic, enchantment of the objects, the role of magical items in the artistry of the work were investigated in his dissertation. The author points out that the role of magic items in the literary work is incomparable, and also mentions about the participation of magic items in modern literature [7]. The research work analyzed the magical and artistic interpretation of magical objects such as mirrors, purses, lamps, flying carpets, hats, dolls, and diamonds. Along with magical objects found in British folklore and fairy tales, the genesis and literary features of magical objects such as the flying carpet and the magic lamp, which entered British literature under the influence of «the Arabian Nights», are also explored. The author also emphasizes that folklore motifs and magical items were transferred to written literature.

Alladin's magic lamp was one of the most common fictional characters in nineteenth-century British literature. In Europe, this image appeared at the beginning of the 18th century when Antoine Galland translated «Arabian Nights» into French. The appearance of the image of a magic lamp in the works of Knight, Ch. Dickens and J. Tenniel, representatives of the literature of that time, shows that the image of this household object was transferred to the works of English writers.

R. F. Burton, who translated Aladdin into English, focuses on the presence of magical objects in Eastern fairy tales and modern English novels, revealing that in both the characters make mistakes in handling the magical objects they possess. He portrays the main character and his relationship with the magic item in a dual way. On the one hand, it portrays the main character as a Western hero — a heroic knight, showing the ability of Westerners to master magical objects. On the other hand, by portraying him as a folkloric character, he justifies that the belief in magical objects goes back to the past. The motif of Alladin's possession of the sword is directly linked to the heroic traditions of England, as well as to the magical sword Excalibur in the Arthurian legends.

In fairy tales, the motif of the hero «having a magical object» is cited as one of the main components of the fairy tale, and it plays an important role in the composition of the fairy tale.

The plot of most fairy tales involves some kind of misfortune or sending the hero away from home, and in order to overcome this

misfortune, a certain magical tool falls into the hands of the hero, which determines the outcome. In the repertoire of fairy tales, there are many ways to convey a magical tool to a hero, usually in this case a new character is introduced into the plot, and through this character the hero gets a strange item.

The heroes of fairy tales often acquire strange objects as a gift from helpers, such as an *old wizard* or an *old woman*. They receive this gift in return for some good deed they have done. For example, in the fairy tale «Red Ettin», the youngest son gets a magic wand because he gave his bread to a fairy in the form of a poor old woman, and with the help of it, he fights against monsters, defeats them and achieves his goal [8, p. 35]. This motif can also be seen in English folk tales such as «Jack the Giant Killer» [Ibid, p. 48], «Three Heads of the Well» [Ibid, p. 85], «Princess of Colchester» [Ibid, p. 92].

Heroes are awarded with a magical item for rescuing an animal from death or an unfavorable situation. The motif of being rewarded with a talisman object can be found in the plot of Uzbek fairy tales «Tuti labba uti» and «Ur tukmok» [5, p. 226]. In the fairy tale «Tuti Labba Uti» [Ibid, p. 305], the hero receives a magical Herb for freeing a stork from a trap. He brings out all the wishes of the hero with its magical power.

And in some fairy tales, the hero himself takes magical objects from mythological negative characters. In the English fairy tale «Molly Whuppie» the motif of the heroine taking the magic purse, sword and ring from the giant is an example of this [8, p. 248].

In fairy tales, the hero's magical ability is associated with a mysterious item in it. In ancient times, there was a belief among women and children that the leaders of ceremonies (rituals) possessed magical objects. Another theory says, that there was a belief that extraordinary items had spirits and that there were rituals for possessing a guardian spirit.

V. Propp divided the functions of characters in magical tales into groups. He pays great attention to the participation of magical objects in them. A villain can be seen inflicting damage on his victim through a magical item in his quest to harm his victim, and the hero is seen being affected by the strange item. For example, a person may fall asleep after drinking a magical potion or die by eating a magical food. The negative hero's task of harming the positive hero's family members, grabbing a magic item is given as one of the ways to harm. Need for something by one of the family members is connected with the motive of needing a strange object. Examples of this are magic swords, apples, and eggs.

Fairy tales also feature a hero gaining a magical item by passing a test, being asked something, or being attacked. The hero's possession

of a magical tool is considered one of the main motifs in fairy tales involving a magical object, which, together with other related motifs, forms the plot.

Wonder tales also describe various magical tools. Examples of these are: a) animals (horse, eagle, etc.); b) auxiliary magical items (box, ring); c) objects with magical properties (stick, sword, harp); g) objects that give magical properties. The hero of the fairy tale will get them in different ways:

1. The instrument passes directly (here, mainly, it is meant to be donated).
2. The magic tool is shown by someone, a sign is given to him.
3. A magic tool is prepared.
4. The vehicle is sold or purchased.
5. The tool accidentally falls into the hands of the hero.
6. The tool will appear by itself.
7. The tool is eaten or drunk.
8. The item is stolen.
9. Various magical characters (animals) surrender themselves to the hero.

So, in each folk tale, there are different ways and forms of the transfer of a magical object to a hero.

Reaching a certain distant place for the hero to achieve his goal is both the task and the motif of the magical object, and in many fairy tales this is done through images such as a magic carpet, magic slippers, and a magic broom. The motif of getting rid of poverty is created in fairy tales by means of extraordinary objects, and an example of this is that magical objects such as rings, golden eggs, plums, pears, khumcha, and achildasturkhan are sources of wealth in fairy tales. The hero uses the help of various objects to get rid of the enemy who is chasing him. This includes a magical comb, hairpin, glass container, mirror, which serve to block the opponent's path, as well as a stove, tree, etc., which helps to hide. The participation of magical objects is also observed in motives such as the *hero's performance of difficult tasks, transformation, punishment of a negative image*.

After having a magical tool or helper, the hero plays a passive role in the fairy tale, says V. Propp [2, p. 52]. For him, everything is done by an epic helper, and the expression of their power and ability is displayed. Magical helper animals and magical objects are related images, as they are both embodied in fairy tales as supporting characters for the hero. Even if the hero is in a passive role, the power of strange objects and creatures will be aimed at helping him and making his dreams come true.

The fairy tale of each period not only reflects the socio-political life, historical events, and problems of that period, but also the people's dreams in solving these problems, winning over evil, and achieving a prosperous life are manifested through the representation of magical objects. Ideas and desires that appear in people's minds and thoughts are verbalized in folk tales.

Not only in Uzbek, but also in many folk tales of the world, there is a *magic sword, a magic knife, a magic lamp, a mirror, a magic comb, a table, a khumcha or a jug, a drum, a magical musical instrument (flute, harp), flying boots, flying carpet, magic cap or hat, magic cloak (coat), animal skin, hair, teeth, nails, weapons, doll*, etc. attract attention because they embody Eastern and Western epic traditions [4].

To sum up, in English and Uzbek magical-fantasy tales, the image of strange objects forms a whole system. Their importance in strengthening fairy tale art is high. Fairy tales with magical objects in their plot are among the fairy tales with a complex plot. In magical-fantasy tales, mysterious objects act either as an independent image or as an auxiliary detail, giving impetus to the beginning of the hero's adventures or the development of events. They play an important role in the plot-motive composition of fairy tales. Magic items have their own functions, which are carried out in connection with motives.

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УДК 342.9:378

Нормативно-правовое регулирование деятельности приемной комиссии высшего учебного заведения (на примере приемной комиссии Челябинского государственного института культуры)

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Аннотация. В данной статье анализируются федеральные нормативно-правовые акты, регламентирующие деятельность приемной комиссии высшего учебного заведения. Деятельность приемной комиссии рассматривается на примере приемной комиссии Челябинского государственного института культуры.

Ключевые слова: приемная комиссия, федеральные нормативно-правовые акты, локальные нормативно-правовые акты.

Legal regulation of activities of the admission committee of a higher educational institution (on the example of the admission committee of the Chelyabinsk State Institute of Culture)

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Abstract. The article analyzes federal regulations governing the activities of the admission committee of a higher educational institution. The author considers the activities of the admission committee on the example of the admission committee of the Chelyabinsk State Institute of Culture and Arts.

Keywords: admission committee, federal regulations, local regulations.

III. Проблемы социологии и культурологии

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Научное издание

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LANGUAGE AND CULTURE
Annual Anthologies

В редакции авторов статей

Сдано 22.05.2023. Подписано в печать 16.08.2023
Формат 60×84 1/16. Объем 10,34 усл. печ. л. Тираж 100 экз.

Отпечатано в Челябинском государственном институте культуры.
Ризограф
454091, Челябинск, ул. Орджоникидзе, 36а