

TRANSFORMATION OF FOLKLORE ELEMENTS IN RUSSIAN LITERATURE

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Abstract:

The article examines the interaction of oral folk art and Russian literature, their mutual influence and ideological and artistic interdependence throughout the 18th and 20th centuries. Particular attention is paid to the works of A.S. Pushkin, V.A. Zhukovsky, M.Yu. Lermontov, I.S. Turgenev, F.M. Dostoevsky, and S.A. Yesenin, where folklore elements play a significant role in shaping the plots, images, and language of works. Folklore has influenced the development of literary genres, expanded the literary canon, and contributed to the preservation of national self-awareness. The features of folklore stylization, secondary folklore, and their connection to mythopoetic traditions are also considered.

Keywords: Oral folk art, folklore, Russian literature, A.S. Pushkin, S.A. Esenin, secondary folklore, national self-awareness, literary genres, folklore traditions.

ТРАНСФОРМАЦИЯ ЭЛЕМЕНТОВ ФОЛЬКЛОРА В РУССКОЙ ЛИТЕРАТУРЕ

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Аннотация:

в статье рассматривается взаимодействие устного народного творчества и русской литературы, их взаимовлияние и идейно-художественная взаимосвязь на протяжении XVIII–XX веков. Особое внимание уделено творчеству А.С. Пушкина, В.А. Жуковского, М.Ю. Лермонтова, И.С. Тургенева, Ф.М. Достоевского и С.А. Есенина, где фольклорные элементы играют значимую роль в формировании сюжетов, образов и языка произведений. Исследуется, как фольклор повлиял на развитие литературных жанров, расширил литературный канон и способствовал сохранению национального самосознания. Также рассматриваются особенности фольклорной стилизации, вторичного фольклоризма и связь с мифопоэтическими традициями.

Ключевые слова: устное народное творчество, фольклор, русская литература, А.С. Пушкин, С.А. Есенин, вторичный фольклоризм, национальное самосознание, литературные жанры, фольклорные традиции.



Folk oral poetry and literature were born and developed on the basis of the national treasures of the language, their themes were connected with the historical and social life of the Russian people, their life and work. Writers often tried to depict the Russian people, namely their verbal art. Poetic creativity has always appeared and developed rationally in oral folk art and literature. The prose and lyrical genres were similar in many ways. For this reason, it becomes clear that literature and oral folk art interact, their continuous ideological and artistic interdependence.

Oral folk poetic creativity, arising in the deepest antiquity and reaching perfection by the time of writing being introduced in Russia, became a natural prelude for ancient Russian literature, a kind of "poetic cradle": "Old Russian literature is literature-ritual. She adorned the theme in a corresponding "literary costume." And this not only brings it closer to folklore, but also, as in folklore, leads to the special improvisation of ancient Russian literary creativity, its collectivity and its traditionalism" [1, c. 12].

Such writers and researchers as Sumarokov, Lomonosov, Trediakovsky and others consciously tried to rely on the artistic achievements of folk poetry in their works.

In this sense, a significant contribution was made by the writers and researchers of Russian literature of the XVIII century, who in their individual practice and significant scientific works consciously used folk oral creativity, thereby showing that only emerging Russian literature was unable to do without folk oral creativity. Artistic or lyrical works that are in some way connected to oral folk art. We can observe this connection in the works of writers of the eighteenth and nineteenth centuries. At the beginning of the nineteenth century, the problems of nationality and originality in fiction became very relevant. This period can be characterized by the fact that it is of great interest to folklore. Even in the 18th century, writers and scholars became interested in folklore, but already in the 19th century, folk oral creativity fully took on an important role in literature.

In Russian poetry and fiction, there was a desire to find their own images for heroes, plots, and themes. Literature was in a hopeless situation, because it was stuck and only folklore could expand the literary canon.

For example, the famous poet V.A. Zhukovsky, who during his work very often used oral folk art in his works. In the work of Zhukovsky, there are many works that have a direct connection to folklore and belong to the most diverse genres of literature. For example, we observe folklore elements in the fairy tale "Sleeping Queen," in the ballads "Ludmila" and "Svetlana," as well as in the opera "Frightful Ruins," which has a comic character. Having conducted a study of V.A. Zhukovsky's work, in which we have highlighted works closely related to oral folk art, we can confidently say that the author always uses different ways of using folklore in his non-uniform works.

The most profound significance of folk poetic creativity was understood in the first third of the XIX century by A.S. Pushkin. By adopting the most advanced social ideas of his time, he was able to solve the problem of nationality in the most progressive way. A.S. Pushkin, the creator of the literary language, used various genres of oral folk art in his great works, thereby introducing the theme of nationality into Russian literature. The poet carefully tried to preserve the peculiarities of folklore in the works, but he did not want to copy someone's work. A.S. Pushkin, first of all, sought to know the ideology and feelings of people, namely, worldview and psychology.

A.S. Pushkin in 1822 decided to compare Russian and French verbal artistic creativity. The poet believes that Russian literature can be absolutely national, as it has its own historical basis. He



wrote, "We have our own language," he wrote, "our own customs, history, songs, fairy tales, and so on." [2, c. 302].

The poet often turned to folk art, such as the traditions of folklore, which we can observe in the novel "Yevgeny Onegin," in the novel "The Captain's Daughter" and in other works of the writer. Pushkin was interested not only in Russian folklore, but also in other peoples. For example, the oral folk art of the Ukrainian and Georgian people, which have their own history and customs. Folklore content can be called interesting and significantly important. The poet strives to preserve traditions and formal-content components. The beginning of folk elements in the works of the writer is inseparably integrated into one whole, at the same time the originality of the poet and the folklore beginning acquire a completely new vision, meaning and awareness.

Many of Alexander Sergeevich's works, including those that refer to the plot of the people, as well as the motif, were folklorised on their own and gained a fairly wide popularity.

In folklore, there are completely different patterns that are unique in their own way and also necessary for all genres. What existed in folklore in its original non-fragmentation, in Pushkin's opinion, was more often synthesized, even recreated. Literary scholars often use folklore material to popularize works that feature oral verbalization, primarily fairy tales. This genre is used by most writers, but undoubtedly, the most interesting experience of creating a folklore-type literary fairy tale in Russian literature of the first third of the 19th century was Pushkin's fairy tales.

Alexander Sergeevich in 1836 established that the events of the current literature had a period in which there was a departure from Western European views and artistic principles. On the contrary, a completely special artistry begins to be formed, in which this internal inconsistency of Russian literature with the accepted concepts of the nature of art in the West has deep foundations in the uniqueness of the very existence and consciousness of Russia.

We can consider the elements of oral folk art in M.Yu. Lermontov's work, which takes on a special niche, despite the fact that they are not as often studied as the same elements of folklore in A.S. Pushkin. It should not be forgotten that in one of his main poems, the poet writes about Russia, he writes about his love for the Motherland and uses such words as "dear to the heart," showing the image of people's Russia, with its real life. Lermontov did not emphasize any cycle, folklore themes are included in his creative process and acquire a completely different sound.

One of Lermontov's most vivid works is "The Song of King Ivan Vasilevich, a young soldier and a brave merchant Kalashnikov," which well reflects folklore elements and historical aspects. When establishing the originality of Lermontov's folklore, it is possible to study the historical process that is shown in the poet's works, as well as the development that manifests itself alongside the understanding of history. Oral folklore, in a work with a historical theme, performs a number of ideological and artistic functions, but its use changes as the author himself develops and uses folklore. As a rule, in most cases, Lermontov used folklore to more accurately convey the people's perception of certain events. Choosing the best type of folk songs, Mihail Yurevich shows the struggle of opposing views of history, placing three main characters in the middle of the narrative, showing their importance at the beginning of the work.

At first glance, folklore elements do not appear so often and are not observed so vividly. However, when studying the work of I.S. Turgenev, we can observe that he represents a completely different point of view on folk art and folklore. Literary studies have established the opinion that a writer's idea, in which a certain artistic structure is realized, is inseparable. The writer's worldview is an



integral part of the plot. Thus, in his works, Turgenev wrote his personal general psychological practice, using symbols and folklore symbols.

Moreover, the folklore-cultural code of F. M. Dostoevsky is completely unlike the folklore of Pushkin and Turgenev, whose work can be called the opposite. Among the factors that created Fyodor Mikhailovich's unique folklore, it is especially necessary to note the emotions of young men and children who became acquainted with folklore in difficult conditions. It is very important to note that the research of Belinsky, who for a long time established a unified attitude of the writer to folk poetry and lyrical songs, in which the norms of the naturalist school were preserved. The images of oral folk art, traditional epic formulas and songs acquired a completely different symbolic role in the writer's work, participating in the characterization of the heroes and the plot with the help of auxiliary semantic load.

Folk oral creativity became an integral part of F.M. Dostoevsky's work and practically existed closely with him. The rational concept of repetition, returning to similar types of images and parts of the work, forms the writer's associative-figurative plan, helping to understand the author's intention more deeply. Fyodor Mikhailovich used methods of contrasting the material used, so that folklore could be used at the level of fiction.

The connection between folk art and literature focuses on the third part of the 19th century, when the conceptual and artistic interests of writer's collapse, they do not stop forming and historically improving along with Russia.

What has to do with the literature of the early twentieth century, it should be noted, is the literary-historical connection that gives us a more accurate opportunity to understand why it was necessary to use the folklore and mythopoetic tradition, the writers of the Silver Age. It is also necessary to give a characterization of the historical-cultural and social conditions under which the new peasant poetry was born, as well as different opinions about this phenomenon. Many scholars, when referring to the poetry of the new peasantry, in one way or another, establish a connection with the Russian idea, national character, the individual character of the hero. When considering literature with a continuous connection to the traditions of oral folk art and mythopoetic thinking that emerged in the 19th and 20th centuries. Skorospelova E. B. believes that: "Symbolists are attracted to "ancient antiquity," interest in Slavic paganism, national folklore" [3, p. 73].

Literary scholars note the differences, more precisely, the creative diversity of the handwriting of S.A. Yesenin, N.A. Klyuev and other poets who belong to the New Peasant Poetry, but in turn, researchers note the connection with folklore: "blood connection with the world of nature and oral creativity, adherence to myth, fairy tale determined the meaning and "sound" of the New Peasant lyrics and epic," writes L.K. Shvetsova [4, p. 120], and N.M

Of course, this topic is not simple, but in some ways, it will be difficult to bypass the external connection with the topic and problem in the work. The writer's close relationship with the simple life of a peasant and such topics as coming city, leaving village, changing vechs, but on a completely different side - a conscious appeal to folk oral creativity, just like leaving the current "mechanist" society and transitioning from one social role to another.

S.A. Yesenin's desire to understand oral folk art and learn more about the life of the people was already manifested in his earlier years of creativity, showing himself in his 1912 poem "the grandson of the bath night." But the theoretical understanding of oral folk art received its attention somewhat later and appeared in the 1918 work "The Keys of Mary."



If we turn to Yesenin's treatise "The Keys of Mary," we see that one of the first provisions of the treatise is the provision about ornament. The ornament itself is presented as a kind of model to which Yesenin attributes the carving, house arrangement and embroidery, however, the most basic ornament is wood embroidery, according to Russian traditions. This Tree demonstrates the human spirit: "Everything from the tree is the religion of our people's thought, but the celebration of this can was and will be understood by very few" [6, p. 190]. Here is the symbolic image of Pryachi, which is observed in Klyuev's poetry: "It should be especially noted that the legends and myths related to the image of Pryachi are in extremely close contact with such models of the world as, for example, the giant "everlasting tree." The image of this "world tree" is the most archaic and common model of the cosmos." [7, p. 185].

Analyzing the works of folklorists and literary scholars dedicated to the study of traditions in the poetry of oral folk art, we can encounter such names as: A.S. Pushkin, F.M. Dostoevsky, S.A. Yesenin, these names testify to the problem and confirm its undeniable relevance. It should also be noted that these works can often be exclusively folklore in nature, thus transferring the analysis to the theory or literary-historical process.

Meanwhile, the traditions of oral folk art are reduced to borrowings, stylizations, and secondary folklore. The difficult sphere of the question, the correspondence to oral folk art and myth, the fact of genre formation in poetics are not taken into account. It should be agreed with N.Yu. Gryakalova, who studies the traditions of folklore in the literature of the Silver Age, she writes: "it is important, first of all, in the theoretical and methodological aspect, as it allows us to move from the analysis of specific facts of a particular poet's or artistic direction's appeal to folklore traditions to the study of general patterns of the historical and literary process" [8, p. 83].

Thus, we can see the influence of folklore on the language of literature. Through the motifs of folk oral creativity in the works of writers, the living and figurative speech of the peasant and working masses arises. In most cases, the writer unconsciously reflects the "folklore model" in his work.

Folklore was the main source for ancient Russian literature, from which images and plots were derived. Through folklore, the poetic means of folk poetry appeared in literature, as well as the folk understanding of the surrounding world.

We can also observe the role of oral folk art in the works of Russian writers, which is most often used to popularize works in which oral verbalization is present. The works of Pushkin, Zhukovsky, Lermontov, Turgenev, and Dostoevsky are examples of this.

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