

RELATIONSHIP OF FOLKLORE AND LITERATURE

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Abstract:

The interdependence of folklore and literature is an urgent problem of current literary criticism in the aspect of the formation of world culture. An important task of modern science involves identifying difficult ones. unique, historically determined patterns of literature's appeal to folklore in different eras. the concept of the dynamics of these connections.

Keywords: folklore, literature, relevance, problem, literary criticism, aspect, world culture, modern science, pattern, different eras, dynamics of connections.

Introduction

The folklore tradition in literature should be considered not only as a system of poetic techniques of a particular writer, but also as a philosophical, moral, ideological category. Orientation to folklore traditions necessarily influences the formation of the concept of the world and man, the unique awareness of different writers of the postulate of the nationality of literature and the characteristic features of the Russian folk character.

The task posed by this article is to demonstrate the duality of the process of interpenetration of Russian literature with folklore in the process of historical formation, classifying the main ways of their interaction.

In the literature of recent decades, a direction has emerged that actively uses folklore and is represented by talented writers who analyze reality at the intersection of literature and folklore. It is obvious that the ability to master various forms of oral folk art has always been considered an indispensable property of true talent.

In the last decade, this has become especially relevant in connection with the rethinking of spiritual and cultural values.

Studying the practice of using oral sources by writers allows us to identify some features of the literary process: its dynamics, the development of the artistic skills of writers, certain patterns in the development of literary genres.

Folklore is an archaic, collective form of artistic memory, which is the cradle of literature. Despite disagreements among folklorists regarding the definition of folk poetry, everyone agrees that it is characterized by such features as collectivity, traditionality and the oral nature of the works. Although each of these aspects may be present in other types of creativity, in folklore they are combined in an inextricable unity.

When we talk about poetic folklore as the art of words, it is important to note that it must be oral. This is a fundamental difference from literature - the art of the written word.

In Russian literature, the influence of folklore had conceptual significance until the 18th century, since it was from this period that the personal principle actively developed. Modern writers often use folklore motifs to give their narratives an existential character, combining the individual and



the typical.

Oral folk poetry and book literature arose and developed on the basis of the national wealth of the language, and their themes were related to the historical and social life of the Russian people, their life and work. In folklore and literature, similar poetic and prose genres were created, and various types of poetic art were developed and improved. Therefore, creative interaction between folklore and literature is natural and inevitable.

Oral folk poetry appeared in ancient times and became a kind of harbinger, a “poetic cradle” for ancient Russian literature. Russian written literature was created on the basis of the richness of folklore.

According to many researchers, it was folklore that greatly influenced the works of ancient Russian literature, enriching them with ideas and artistry.[1] Works such as “The Tale of Bygone Years” and “The Tale of Igor’s Campaign” are an organic combination of folklore and literature, a synthesis of these two principles. Oral folk art at that time continued to be an active form of artistic memory, perceived on a subconscious level.

From the mid-16th to the end of the 18th century, Russian writers, educators and scientists such as Mikhail Lomonosov, Vasily Trediakovsky, Alexander Sumarokov, Nikolai Novikov and many others consciously relied on the achievements of folk poetry in their works. An important symptom was that the leading representatives of Russian literature of the 18th century, both in their creative works and in generalizing scientific research, actively turned to folk poetry, demonstrating that developing Russian literature cannot do without folk works.

Since the beginning of the 19th century, the problem of national identity and nationality of literature has become the main feature of its true artistry. Writers such as A.N. Radishchev, I.A. Krylov, A.S. Griboyedov and others, following folklore, sought to create literature that would be close to the hearts of the people. But only A.S. Pushkin truly realized the deep significance of folk art. Inspired by the advanced social ideas of his time, he found the most progressive solution to the problem of nationality. Creating a Russian literary language based on the folk language, Pushkin included folk themes and used various genres of folk art in his works. Carefully preserving the artistic features of folk works, Pushkin never sought imitation or stylization. His main goal was to comprehend the “way of thinking and feeling” of the people, that is, the depth of their national worldview and psychology.

M. Gorky very highly appreciated the contribution of folklore to Pushkin’s work. “Pushkin was the first Russian writer who paid attention to folk art and introduced it into literature... he decorated folk songs and fairy tales with the brilliance of his talent. But he left their meaning and power unchanged,” wrote Gorky.[2] All of Pushkin’s work was a clear confirmation that the people are the creators of great poetic values, without which Russian literature cannot do. These Pushkin traditions, including deep respect for the people and their poetic creativity, found their further development in the works of Lermontov, Gogol and many other best writers of the 19th century. The unification of oral folk art and Russian literature occurred gradually. In the 19th century, this process became especially intense and formed a sign of the marking of truly artistic, nationally original Russian art. A particularly organic interaction between folklore and literature was evident in the works of M. Gorky.

Folklore and Russian literature represent two independent areas of Russian national art. However, the study of their relationships became a subject of scientific interest only at the end of the 18th



century. Previously, they each existed separately, without proper scientific understanding of their mutual influence. The first theoretical judgments about the influence of folklore on literature appeared only at the end of the 18th century and the beginning of the 19th century.

The end of the 18th century and the beginning of the 19th century were also marked by a new, absolutely important methodological rethinking of the historiography of Russian literature. So, N.M. Karamzin in one of his works, pointing out that Russian poetry took shape “long before the time of Peter the Great,” meant “songs and romances composed two or three centuries ago.”[3] A similar opinion was expressed by A.F. Merzlyakov in one of his speeches in 1808: “What treasures are we depriving ourselves of! In Russian songs we would see Russian morals and feelings, Russian truth, Russian valor!” However, these statements, very valuable in themselves, were isolated and therefore could not lay the foundation for a truly scientific study of the impact of folklore on literature.

In the 1820s, in the criticism of the Decembrists, discussions arose about the national identity and nationality of Russian literature. Bestuzhev and Kuchelbaker were striking examples of how “new” romantic poetry should actively use the riches of oral folk art. Pushkin also compared Russian and French poetry in 1822, pointing out the national peculiarity of Russian literature due to its unique folk origins.[4]

Pushkin also, comparing Russian and French poetry in 1822, wrote that Russian literature may well be nationally distinctive, since it has its own folk soil.” We have our own language! - he wrote, - bolder! – customs, history, songs, fairy tales, etc.”[5]

The creative practice of Pushkin, Lermontov, Gogol and other writers of the Pushkin era confirms the relevance and importance of using the artistic wealth of folklore in literature. Thus, in the theory and practice of Russian literature of the first half of the 19th century, it was established that the creative use of folklore is favorable for the development of literature.

Speaking about the embodiment of the traditions of folk art, its artistic models, images and techniques, it should be borne in mind that the use of folklore experience is not always a conscious act of borrowing.

In many cases, artists unconsciously intuitively embody “genetically” inherited folklore models in their work. Realized as part of folk culture, they become an organic component of the artist’s artistic world. And the more hidden and unconscious the inheritance, the more important its identification and characterization becomes. Turning to the artistic experience of Russian literature of the 20th century, it seems possible to identify several main types of folklore borrowings:

1. Structural borrowing from folklore, when writers (consciously or unconsciously) apply structural models of folklore in their work. For example, when describing Woland’s misadventures in Bulgakov’s novel “The Master and Margarita”, the structure of a folk legend is used - “testimony” of meetings with evil spirits such as Lesya. house mermaids. Their typical function in folk tales is to “appear,” “lead,” and “scare,” turning the ordinary into the extraordinary. Thus, in Bulgakov’s novel, the Impeccables take the homeless Ivan throughout Moscow, forcing him to commit inexplicable acts and bring him to the brink of madness. But there is a fundamental difference - appearance and actions

The Impeccables in “Squirrel” are mostly powerless - in Bulgakov they are a punishment for unworthy behavior. The same thing happens in other episodes of the novel.



2. Borrowing motifs is the use of certain motifs from folklore in fiction. For example, forbidden motifs, traditionally found in folk fairy tales and children's horror films, and inevitable offenses and punishments for them have been repeatedly used in both adult and children's literature: from "The Sparrow" by M. Gorky to "The Golden Feather" by V. Astafiev. In "adult" literature, this motive is most often transformed into a moral prohibition. Where the protagonist's violation becomes the basis of a moral conflict and a prerequisite for a moral conclusion. The fairytale motif of travel and solving the riddle is the constitutive basis of such novels as the story

A. Platonov "Chebengulu".

3. Metaphorical borrowing is expressed in two main forms:

The first is the obvious transfer of folklore images into works of art, for example, "death" in the works of Gorky, Tvardovsky, A. Kim.

The second is a form of figurative borrowing - a more complex technique of sociative and figurative inheritance, when the image created by the author is associated with a folk image that has folklore overtones (for example, Stepan Kopeikin and his horse Proletary in "Chevengur"

A. Platonova. Folklore associations in the image of Stepan Kopeikin and his horse Proletary in "Chevengur" by A. Platonov). Folklore associations in the image of Stepan Kopenkin and his horse Proletarian Power in "Chevengur" by A. Platonov.

4. The borrowing of artistic techniques and means from oral folk art deserves special mention. The theme of folklore today is so traditional for literature that in most cases it is not recognized as a theme of folklore in the context of works of art. However, it should be emphasized. What is the use of common phrases, inversions, anaphors and antitheses, syntactic psychological parallelism and many other techniques of folklore character.

Considering the main types of folklore borrowings, it is logical to conclude that they embody a thirst for the wonderful, unusual, the desire to generalize and comprehend reality from the standpoint of traditional moral categories and artistic forms of thinking.

Modern folklore is created on the basis of traditions or on the basis of the destruction of traditions. We owe it to him to preserve, record and document for future generations.

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