THE ROLE OF FOLKLORE MOTIFS IN MODERN LITERATURE

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Annotation . The article deals with the problem of cycloformation modern short rose and the role of folklore motifs in creating a holistic artistic space in the cycles of M. Weller "Legends of Nevsky Prospect" and "The Forgotten Rattle". The purpose of the article is to analyze the folklore the nature of small genres of the author's cycles. Particular attention is paid to the study genre nature of a legend, fairy tale, anecdote, their stylistic and lexical features. The author traces the formation of the genre in the writer's work, the influence of folklore genres on literary ones. The article summarizes a new material on the topic under study, based on the analysis of cyclic unities M. Weller, as well as the involvement of folklore texts, it is established that such folklore genres, like legend, fairy tale, anecdote, acquire an artistic independence in the cycles of the writer along with the story and essay, becoming a bond in the union of small forms within the cycle. The article sums up some of the results of the study of the genre specifics of M. Weller's cyclic creativity. In conclusion, the main features of the small genres of the author's cycles are revealed: brevity, nationality, orality, orientation to oral narrative style, folklore. The study will be of interest to specialists in the field of literary criticism, history, linguistics.
Keywords: cycle; story; folk lore; fairy tale; legend; genre; motive; M. Weller.

introduction . Modern Russian literature is formed under the influence of a whole a number of factors. Key genre trends in the literary process largely determined by the reader's request. Audience interest cause small prosaic forms, including cyclized ones. The cycle, approaching in form to a large epic canvas, preserves mobility inherent in small forms in fixing events, taking place in modern times, meets the communicative needs of modern man, accustomed to the rapid change of plans and plots, fragmentary perception of mosaic components , the possibility independent choice of the reading order of works included in cyclic integer.
Attempts to define the prose cycle, to differentiate its genre principles over the past decade have been actively pursued by literary criticism (in particular, in the works of MN Darwin[1], VA Sapogov[2], IV Fomenko[3], AS Yanushkevich[4], E.Yu . Afonina[5] , SV Nesterova[6]). Synthesizing the proposed approaches, we can state that the cycle is a supra-genre association containing from two to three works of art, which are based on the commonality of genres, themes, main characters, concept, image of the narrator; at the same time, works of art within the cycle meet the principles of discreteness and independence (ie, they can exist separately from each other without losing their semantic origin, and acquire absolute ideological significance in the cycle). Characterizing the cycle as a phenomenon of the literary process, it is necessary to differentiate such interdependent concepts as cyclization and cycle. At the same time, it is logical to understand cyclization as the very process of combining works into an artistic whole, while the cycle itself is the completed result of this process, embodied in a specific artifact. One of

the modern authors who most actively work in a cyclic manner is Mikhail Veller , who for decades has been creating both fixed cycles of short prose and artistic units, including works that freely pass from cycle to cycle, as well as published independently, as autonomous works.

In the work of M. Weller, the role of folklore motifs, which form the fabric of stories told to the reader, increases. The author builds the work in such a way that the folklore genre serves as an illustration, confirmation of the author's position in the story, given through the prism of "people's worldview". The author's interpretation of a legend, anecdote, fairy tale becomes decisive, key in understanding the story as a whole, the presence of such internal structures can be regarded as conceptually significant.

M. Weller, when creating an artistic whole, endows it with genre characteristics, designating all the works included in it as legends. "Legends of NevskyProspekt " includes works of various genres. First of all, legends are found in the text, which are defined as "a genre of non-fairytale prose, fantastically comprehending events associated with phenomena of living and inanimate nature, the world of people. The legend is based on the idea of a miracle, perceived as authenticity, which determines their structure, system of images, and poetics.Prospekt " includes three sub-cycles, which also have titles that indicate genre specifics: "Sagas about Heroes", "Legends of Saigon" and "Ambulance Tales". Under the term "saga" we follow AN Nikolyukin we understand a prose work that originated in the oral tradition. Researchers subdivide the sagas into several groups depending on the semantic content, among them the sagas about ancient times, which are based on fairy tales, stand out. features of fantasy9. The third sub-cycle of the "Legends of Nevsky"Prospekt " is interesting, which was called "Ambulance Tales". The genre of tales is a short work of a moralizing nature, containing an element of fiction10. All the stories of the "Ambulance Tales" subcycle are directly related to medicine. It is worth noting the choice of the environment in which these stories are born, similar cases occur. At the same time, its activities are reflected in various myths and jokes, largely thanks to the people who create a certain layer of folklore - urban tales dedicated to ambulances. features: nationality, orality, the admission of the principles of conventionality of the image, the claim to universality.

The narrator demonstrates more than once that, having been born, stories turn into legends, become known, the property of the inhabitants of Leningrad. It is no coincidence that a characteristic feature of gossip in these legends is emphasized. Gossip is built on the basis of interest in personal life issues, they take on the features of an "empty" conversation, which is constructed in the form of a dialogue or polylogue filled with subjective opinions and assessments.

The content of gossip can have both absolute certainty and partial or complete falsification. Having arisen and spread in Leningrad, the legend increases its volume due to additional myths, receiving variants of the narration, disperses around the world: "But the story remains. And since exactly the same composition about their city still stands peacefully in Odessa, jealous and patriotic Odessans also later told this story. Although nothing ever happened to their sculpture / Once a friend from Odessa told this story to the wonderful Leningrad comedian SemyonAltov who was vacationing there. And Senya wrote a story about it" ("Laocoön"). The reader sees the whole mechanism of gossip, as evidenced by the frequent use of the word "told" and its synonyms (as well as words with the same root), demonstrating the passage of history from mouth to mouth and, naturally, its distortion . Perhaps turning to such a genre allows the narrator to appeal to the memory of readers, to point to the origins of events.

The time of writing (1994 - the year of publication) allows us to consider these stories as legends that have survived time, because. the narrative is usually about the 60s-80s: "Now the old Stalinist army can only be perceived as a gray-haired legend"13. The choice of heroes of stories can serve as a sign of a legend. As a rule, many of them are recognizable faces known to readers, which makes the told unknown story a legend, a story that is difficult to believe, but also difficult to refute (the story of Khachaturian, Dali, etc.). The author refers to the poetics of folklore genres in order to show how the event was born, how it all began. Due to the fact that the origins of the origin of facts are lost and dissolved in society in the form of myths, urban legends, the author fixes them in the form of the alleged beginning of modern history, which does not claim to be absolute truth .

The cycle "Legends of Nevsky Prospekt" is focused on the depiction of pseudo-real history; the circumstances are as close as possible to reality, the characters are people who live or have ever lived in Leningrad. Formally, this brings the story closer to a legend, the events of which are perceived as having happened in the past, but at the present time unverifiable for authenticity.

The narrator chooses an ironic and instructive tone, he takes on the role of a demiurge, which gives him reason to put forward each of his hypotheses as an undeniable axiom, an authoritative opinion. Folk wisdom, based on the experience of many generations, reinforces his words, makes the story conceptually voluminous; the narrator's point of view is "distributed" between voices that complement and reinforce a single point of view, which, on the one hand, creates the illusion of "objectivity" of the events depicted, and on the other hand, implements the principle of complementarity, which acts as a constitutive factor in the process of cyclic formation .

The author uses excerpts from works of folklore genres, reinforcing what was told with a historical example, confirming the formality of solving the situation, a way out of which was found not only by the narrator, but by the entire "collective consciousness". The narrator dilutes the work with recognizable phrases that dispose the reader to an easy perception of the book and provide the process of reading pleasure. The lines that "respond" in the reader's heart correspond to his worldview, point of view, social, political or military situation, do not enter into dissonance with the reader's inner world, they, like two pieces of a puzzle, close together, forming the unity of the world fixed on paper, and the world of ideas wandering chaotically in the human mind.

The author himself in the Preface emphasizes that he is dealing with "folklore". Due to the presence of humor, irony, and sometimes sarcasm in the stories told, features of those genres appear that are based on these techniques. The told stories can not only appear in a form close to an anecdote, but, which is more common, contain anecdotes as inserted elements, and very well-known, widespread and on the topic of the day. "An anecdote is an extremely short story of the entertaining and comic content of urban folklore with an unexpected denouement" (M.Ya. Bloch)14. Anecdotes are not always given in their authentic form. Taking into account the installation of artistic unity on folklore , we can talk about the existence of variants of anecdotes due to the breadth of use, multiple retellings.

The small form of the anecdote, thanks to the concentration of the theme, problem, element of humor, allows metonymically , in a few strokes, to convey the context of the era, the atmosphere in which M. Weller created his works, in which the people lived and developed, reflecting the stamp of the era. In the definition of an anecdote given by N.D. Tamarchenko, emphasizes the basis of the genre - "a story that conveys an intimate page of the biography of a historical person, a vivid episode."

Weaving into the text a cycle of an anecdote, a genre that has a completely different, in comparison with the saga, partly even contrasting nature, which makes it possible to discover its connection with "facetsia, everyday tales of cheerful content"18, enhances the effect created by the folklore beginning of legends. This genre is dissolved in the work, it performs an auxiliary function without destroying the genre uniformity of the cycle. The author resorts to an anecdote in order to organically "confirm" and illustrate the existence of thoughts and opinions that have been established among the people.

In his cycle "The Forgotten Rattle" (1978), the author uses similar techniques, which then "migrate" to other prose units, primarily in the cycle "Legends of Nevsky Prospekt" (1994). In this regard, it is fair to speak of the emergence of authorial, Wellerian , stylistic features precisely in this artistic unity. The author creates a cycle according to his traditional scheme: unity consists of subcycles , which include small forms.

However, in the Forgotten Rattle cycle, in contrast to Legends of Nevsky Prospekt, the narrator chooses one folklore genre as the basis, without marking it in an extra-plot space, and draws up stories in the style of a fairy tale. A literary fairy tale also goes back to folklore, this is the reason for its key characteristics: in a fairy tale one cannot talk about a really existing space and objective time, however, these categories retain lifelikeness; a fairy tale is always built on the basis of antithesis, the contradiction of good and evil, dreams and reality. The characters of a fairy tale, as a rule, are assigned to one of the conceptual poles. The fairy tale genre is characterized by the repetition of motives, plots, the introduction of characters of the same type, which makes it possible to attribute it to one of the cyclically oriented, striving for grouping, unification into a larger form of genres in which the repetition of plot links, motives and images sets the feeling of movement "in circles", closedness, cyclicality 19. The fairy-tale mode acts as a "softened", adapted way of depicting harsh reality. Any, even an adult, topic that is covered by the narrator in the cycle is perceived through the prism of children's consciousness. The fairy tale genre exacerbates the problem, coarsens reality, exposing human vices that have penetrated into a "pure", naive children's society, thus equalizing people (children and adults). The problem of the "lost paradise" in modern (to the writer) Soviet society, the fall of a pure soul, rises throughout the cycle and is grotesquely conveyed through the speech organization of the text:

"The police chief said: "Well, what a bad boy! So small - and already puts on everyone. Let's put him in jail! - I put it in jail! the bad boy said rudely. And next to the police was a trainer. He was put in police custody because his tiger accidentally ate a drunken hooligan at the circus. Tigers in the circus, as you know, are kind. And drunken hooligans - if you don't already know, then remember it well! - Drunken hooligans are very bad. But the law and the Constitution forbid tigers to eat them" ("Thumb Boy").

The image of the Thumb Boy, mentioned in the title and revealed in the text as a reincarnated character of a little boy, is also borrowed from folk tradition. M. Weller parodies him and uses allusions to this character in order to ironically emphasize physical dimensions. The character became an archetype, the hero of the author's fairy tale by Ch. Perrault, the prototype of characters from folk tales of other countries, for example, the fairy tales of G.Kh. Andersen "Thumbelina". However, the story of the little boy has Slavic mythological roots. According to these beliefs, Domovoi was presented to people as a little man and was captured in the form of a bronze statue the size of a finger, which is why he began to be called "The Boy-with-a-finger."

The line between the adult and the children's world is thus blurred, reality is depicted as an arena for the actions of adults with their rules, which children are forced to obey. A fairy tale for adults is recreated before the reader, containing its own ironically expressed morality:

"But they didn't have a dad. While dad was alive, he tore them. Belt. Their dad tore, tore, overworked and died. That's what bad kids can do to their dad!

And more dads did not fight either Vovochka, or Masha, or their mother. And he didn't hurt anyone. A marble slab was placed on top of it. And so they wrote: "Sleep well, dear comrade. We will kill everyone for you." ("Patience and work") .

The fourth sub-cycle of the "Forgotten Rattle" cycle "Little Folder…" is completely designed in the style of fairy tales, where the narrator is an experienced educator and friend of the reader, and the reader, in turn, is a child who learns the world through a book. Pseudo-orientation towards a children's audience is marked in the title of the subcycle with the word "small" (in terms of volume it does not differ from other subcycles), however, the problems of adult life that the narrator covers make it possible to see in the text the absurdity of the adult world, where there is no place for children with their naivety and sincerity:

"Let labor fix it," the collective farmers decided. And the boy was sent to work in the barnyard. There he had to clean the manure in the barn. ("Dung," my friend, is what a cow gives after milk. And although it does not smell very good, it is used to make useful fertilizers so that the crops in the fields will be higher "(" The Misadventures of a Shameless Little One).

All stories told by the narrator in cycles are built according to formulas developed and relevant for a fairy tale. "The whole fairy tale," says S.D. Silver - can be divided into three main points: 1) the initial wrecking, creating a plot, 2) the response of the heroes and 3) a successful outcome, the restoration of the destroyed order of things; between them is movement. A fairy tale, in his opinion, is created by the unfolding of this ternary scheme.

The stories in the cycle "Legends of Nevsky Prospekt" by M. Weller are also influenced by the fairy tale genre. The heroine of the legend of the same name, Marina, is associated by the reader with the modern Cinderella, who managed to get out of poverty through a wedding with an "overseas prince", i.e. by a foreign citizen. However, the ending deviates from the happy, characteristic of a fairy tale: M. Weller's fairy tale is deeply realistic and nurtured on Soviet soil.

The motive complex speaks about the actualization of the genre memory of a fairy tale, while the style of fragments, including fairy tale motifs, can give rise to dissonance with the general style of the work. One of the key elements in the cycle is the motive of foreign, exotic, overseas. The hero, arriving in another country, wants to see how people live. Similar motifs of exotic space are found in The Tale of Tsar Saltan by A.S. Pushkin (the action takes place on the island of Buyan, where all thunders, winds and storms are concentrated; there was a fabulous city on Buyan); in the poem by A.S. Pushkin "Ruslan and Lyudmila" (Lukomorye is used by the author as a line between two worlds: earthly and otherworldly, fabulous); in A. Tolstoy's fairy tale "The Adventures of Pinocchio" (Field of Wonders in the Land of Fools); in the Russian folk tale "Sadko" (overseas countries where Sadko goes to trade).

In M. Weller's cycle , we find: "And I received food under my nose: asparagus, oysters and frog legs. / He pushed this rubbish aside, became sad and began to think, as in French "meat" "24. Fairy-tale poetics contributes to the construction of a positive image, the exaltation of the Russian land. The wrestler from The Legend of the Intern

fits into the Cinderella archetype. This is an ordinary Soviet youth who meets a rich Parisian who has fallen in love with him.

M. Weller tells stories of a generalizing nature, they could happen to anyone and happen to many. They are recognizable and therefore are popular, "walk" among the people. Some key plot points and characters become archetypal. The heroes of M. Weller , as a rule, perform some kind of mission (organize a business, save their homeland, defend the honor of the country). At the same time, they overcome obstacles, meet dangers on their way. Such a scheme is one of the most common and characteristic of all cultures: it can be perceived as a kind of base, a formula that resonates with almost every reader due to its rootedness in consciousness, gravitates towards the "collective unconscious".

V.Ya. Propp devotes part of his work "The Historical Roots of the Fairy Tale" to the study of the images of magical assistants and the transformed hero: "In a fairy tale, the assistant can be considered as a personified ability of the hero. In the forest, the hero gains either an animal or the ability to transform into an animal. This fact gives us some explanation why Ivan, for all his passivity, is still a hero.

The space where the action unfolds also bears the features of folklore: both cycles of M. Weller reflect the idea of dual worlds , the existence of "dark" and "light", this and the other worlds. V.Ya. Propp considers the issues of topos in his study, dwelling in detail on the polar spaces: "We see something else that explains a lot in the image of a hut: a hut standing on the verge of two worlds"; "A motif of a tree, along which one gets to heaven, has a similar origin. Here, the Russian fairy tale reflects the broad idea that two worlds (and sometimes three - underground, earthly and heavenly) are connected by a tree.

Already in the title of the cycle "Legends of Nevsky Prospekt" the toponym "Nevsky Prospekt" is reproduced. This street, according to a tradition dating back to Pushkin, Gogol and Dostoevsky, has a controversial characterization, like St. Petersburg as a whole. M. Weller , describing its festive, elegant side, familiar to everyone and welcoming, symbolic for many generations with its events, depicted a street of successful people who organize their business there, visit shops, restaurants, cultural institutions. But at the same time, there is another side: a street rich in money cheating, in many tourist attractions, in crime and accidents. The street acts as a realization of the idea of a dual world : "dark" and "light" enter into a struggle on its territory and themselves become a characteristic of space.

Nevsky Prospekt is presented as a mythological space, the space of a fairy tale, which closes the characters in a ring, a vicious circle: no one leaves it, everyone, once being there, becomes a part of it: they live, die or disappear forever. The main thing that separates the former Nevsky Prospekt, Russia and modern ones is the state of the reality of what is happening, their "substantiality". For the narrator, everything that happened before is more tangible, more real than what is happening now. Perhaps that is why stories exist among the people, easily fall on the pages of a book and live, thus creating a kind of playful, deliberate dissonance between the genre definition of "legend" and their genuine liveliness. The role of the endings is important for the cycle, the final sentences perform the function of a denouement: the final phrases translate the action into everyday reality, fix the "people" of this story, familiar to everyone. Therefore, more than once in the finale, the reader encounters appeals, remarks that serve to update the memory of the recipient: "This is how the commander of the Israel Defense Forces MosheDayan became a holder of the Order of the Red Banner of Battle "(" Legends of MosheDayane ").

The finale of the work "brings" the reader out of the zone of consciousness of the hero, destroys the myth with his deliberately realistic, and sometimes everyday description, why the reader will be able to wonder about the fiction (mythological), unreality of everything that happens. It is thanks to the finale of the work that the plot unfolds in the opposite direction, or collapses; those boundaries of the narrative are opened, thanks to which a dissonance is created between dream and reality. Without a realistic ending to the work, the whole story told would look like a fantasy, and not a myth created by the painful consciousness of the protagonist. Thus, in the cycle there is a destruction of the boundaries between reality and unreality.

The heroes are absolutely sure that any of their dreams can come true, and it is fulfilled due to the fact that the characters begin to live their own illusions, creating their own, different reality. The finals that come to reality, appealing to the reader, reinforce the effect of oral narration and the oral way of disseminating these stories, which the author, having put on paper, provided with his own thoughts, knowledge and experience. The genres of small forms within the cycles of M. Weller create the illusion of " orality", story, conversation, "chatter" about what is happening, simplifying the narrative style, which demonstrates the strategy and mechanisms for creating an artistic whole, designed for the mass reader.

The "folklore world" in the work of M. Weller is realized primarily through the mechanisms of genre transformations of the story, which is endowed with the features of a legend, fairy tale, anecdote, gossip, stories. Genetic closeness to folklore makes it possible to cycle works that have a single genre nature. In the cycle "Legends of Nevsky Prospekt", folklorism is revealed through formal features: the construction of a folklore genre within a story, the introduction of archetype heroes, compliance with the "formula" of a fairy tale, the fairy tale canon. The folklore nature of the Forgotten Rattle cycle is revealed in artistic unity at the internal, ideological, conceptual level, which is not supported at the level of the external form (in the heading complex, recognizable characters, as in "Legends of Nevsky Prospekt").

Folklore elements (motives, images, heroes, themes, problems) become in the work of M. Wellercycle-forming factors that determine the nature of the cycle as a structural-semantic unity. The motifs of oral folk art, the folklore basis, the orientation towards the "oral narrative style" of stories in the cycles of M. Weller become a unifying technique for creating a multicomponent artistic whole, giving them genre and style homogeneity, which determines the individual artistic style of the author.

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