



RUSSIAN ORAL FOLK LEGEND IN ITS GENRE VARIETIES

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<https://doi.org/10.5281/zenodo.10673780>

The Internet in the modern world is considered one of the main sources of educational When

ARTICLE INFO

Received: 09th February 2024

Accepted: 13th February 2024

Published: 17th February 2024

KEYWORDS

legend, genre, folkloristics, varieties, complex phenomenon.

ABSTRACT

The article discusses and analyzes Russian oral folk legend in its genre varieties. In folkloristics, as in other areas of culture, until recently there were popular topics and topics that were unclaimed or closed for one reason or another. The folk legend is one of the latter. A legend, from its classical examples to genre-controversial narratives, is capable of giving a person, a bearer of traditional consciousness, answers to almost all questions of existence, protecting his morality and regulating his behavior in the peasant community.

we say “fairy tale”, “epic”, “bylichka”, “spiritual verse”, specific images and fantastic, heroic or edifying stories associated with them clearly emerge in our minds. However, this does not happen with the legend. Terminological inaccuracy has more than once led to confusion and various kinds of inaccuracies in the humanities, including folklore. The term “legend” in the domestic science of folk art is unlucky. It took hold following the use of it by A.N. Afanasyev and A.N. Pypin, who applied it to the field of oral prosaic religious folklore, but allowed the breadth of definitions customary for that time: A.N. Afanasyev included a legend in his collection on a par with a legendary fairy tale, and A.N. Pypin meant by legend both oral folk stories of religious and moralistic content, as well as spiritual poems and apocrypha. All these types of oral and written, folk and “church” narratives, now classified as different genres of folklore and literature, are united by “common legendary content.” As for collections of folk prose of the last third of the XIX - first third of the XX century, the term “legend” is often used by different compilers as a synonym for “legend”, “story”, “fairy tale”: for example, in the collection of D.N. Sadovnikov also includes texts of legends among legends and fairy tales. In most studies published during the same period and devoted to the genesis and dissemination of individual plots of Russian and world legends, the problems of the term and the genre nature of the legend were not raised.

A comprehensive overview of the degree of knowledge of folklore legends in the 19th-20th centuries was given by V.Ya. Propp. As the scientist notes, at this time a section on the legend is included in courses in teaching folk literature and the history of literature, but the problem of the genre specificity of the legend, its typology and classification, the points of contact between it and other prosaic genres of Russian folklore practically do not come into the field of view of

scientists. V.Ya. Propp brings clarity to the use of the term "legend", insisting on assigning to it its historical, that is, ecclesiastical meaning. This was not a return to the view of legend, characteristic of XIX-century science, either as a reworking of book (biblical, hagiographic) plots, or as an invention of various heretical teachings. "Translated from Latin, *legenda* means "that which should be read".

In medieval Catholic usage, legends were the praise and life of a saint, which were to be read in church on the day dedicated to the celebration of his memory. Then the name [...] spread to all pious and edifying Christian tales about miraculous events, mostly from the lives of saints who were not canonized and now rejected by the church". For V.Ya. Propp, a folklore legend is an oral "prosaic artistic story, circulating among the people, the creation of which is directly or indirectly connected with the dominant religion". However, the article, written in the 30s, and published only in 1955, was probably in little demand.

Works 50-80 years. XX century do not bring clarity to the understanding of the genre of the legend, and the point here is not at all in the differences of scientists on trifles: this manifested their different understanding of the essential features of the legend, depending on which the variety of oral folk non-fairy prose of religious content that interests us was "under the jurisdiction" of completely different genres of folklore. So, V.I. Chicherov viewed legends within the framework of fairy tale epics as "entertaining, but unreliable narratives and mostly fantastic images" along with fairy tales about animals and magic ones. L.E. Eliasov based the genre distinction of non-fairy tale prose on the criterion of plausibility/implausibility of what is being told, classifying legends as stories "whose characteristic feature is fiction". But this is not enough, since any oral folk story, like any work of folklore in general (even created in the wake of real historical events), in addition to the truth of life, also contains elements of artistic generalization and fiction. K.V. Chistov assigns to the genre of legend "oral folk stories of a fantastic nature about heroes, events and phenomena that are conceived as existing during the execution of these stories," accordingly, and classifies stories about kings-saviors into this genre.

S.N. Azbelev, like L.E. Eliasov also operates with the concepts of authenticity and fantasy, but already interprets fantasy as the main fundamental difference between legend and tradition. The second difference he calls the area of various folk beliefs and, thus, no fundamental differences are made between the demonological and religious areas of folk prose, and the third is the unconsciousness (as opposed to legend) of artistic creativity in the legend. V.C. Sokolova, V.P. Anikin, N.A. Krinichnaya follow Propp's understanding of legend, and, differentiating legend, tradition and epic, consider them in the ideological aspect as special ways of folklore vision of the world. We will use this position in our work in the future.

Recently, two trends have been observed in the definition of a legend. On the one hand, in scientific works the term "legend" consistently refers to the area of religious prose. On the other hand, in many publications of modern recordings of rural and urban oral prose, the term again acquires ambiguity and uncertainty: for example, in T.A. Novichkova's category of "urban legends" includes crime stories, stories about UFOs, and narratives with motifs of religious and mystical visions. At D.K. Ravinsky and N.A. Sindalovsky's urban legends-myths are stories about poltergeists,

Religious legends themselves can be called a kind of classic of the genre. This genre variety of legend does not have plot-thematic unity and includes blocks of oral legends that are different

in genetic, stage, ideological and artistic terms. Here there are plots of book origin, preaching (edifying parables, often included by priests in the sermons they read as everyday examples of certain dogmas of the Church) and folk, which, in turn, syncretically combine mythological (pagan) and Orthodox views on reality. Our task is not to demonstrate the diversity of plots and problematics of these religious narratives, but to trace the unity in this diversity, which allows us to talk about a special type of oral folk religious prose.

The world and man are the philosophical and ethical core of this type of legend. At its center are global, eternal religious problems of the material, spatial and ethical structure of the world and its destinies, the position of man in it, his moral essence, as well as the origin and place in it of all living and nonliving things. But the world and man are conceptualized here in different plot blocks in different ways. Classic legends consist of three main blocks. First of all, these are legends that tell about the origin of the world, its "physical" external structure, the filling of world space with various objects of living and inanimate nature - these are cosmological, anthropological, etiological stories, as well as eschatological stories about the further or final fate of this world, The Last Judgment and the coming of the Mission. Another block is legends that focus on the "internal" ethical structure of the world. This is already a kind of "history in persons" inhabiting the already "ready-made" world formed by the leaders of the Church, Holy Scripture and Holy Tradition. This includes biblical and hagiographical subjects (about canonized saints of the Russian or the entire Orthodox Church). And the third block is Christian legends, in the center of which is not a macro-, but a kind of micro-world - man. These are edifying parables about sinners and righteous people and semi-fairy-tale legends about a wandering deity, with a system of images adjacent to biblical stories, but not related to them in events. In these legends, the conversation is translated into the plane of moral problems, Christian rules of human coexistence, human actions and misdeeds, religious questions about sinfulness and righteousness, which are resolved, however, not at the dogmatic (or not only dogmatic) level, but at the folklore level. G. Fedotov built Russian spiritual poems in accordance with "the main categories of Christian theology: Christology, cosmogony, anthropology, ..., eschatology."

These sections of theological knowledge are easily projected onto the classical legend. The classical folklore legend represents a kind of "folk didactics". The informative, as well as educational, instructive function of the legend is fully realized only in this type of legend. In the conditions of the traditional life and culture of the peasantry (the environment in which these legends exist), most of them illiterate, and therefore without access to official church literature, except through the mediation of the priest and his sermons, the legends of the listed groups filled in the information gaps and served as a kind of oral textbooks on the knowledge of the world, provided, along with pragmatic and ritualized examples, samples of moral forms of human behavior. Legends of this variety are not meaningfully connected with the place where they were recorded (or are connected very rarely, which is rather the exception that proves the rule). To analyze them, no matter where they are recorded and where they exist, some stories are generally common Slavic (for example, "Cain and Abel").

Cosmogonic, etiological and eschatological legends are the only thematic classes of folklore legend that answer the question of the creator, the origin of the world, man, and animals. In genetic terms, their plots are the most ancient and form the basis of all mythological systems of the world, as well as the world religions that grew from them. They are the result of a special

(mythological, primitive) form of thinking, now almost completely supplanted by the scientific view of the world, and have been preserved in a reduced form only in folklore works of various genres. In the actual cosmogonic legends, human society is practically not affected; what is important is the very structure of the world and the moment of its difficult creation. Cosmogonic legends record two opposite states of the world, separated by the moment of creation: the moment before the creation of the world and after its creation. The original world is not chaos at all, it is structured: As God created the world, at first there was all water everywhere, so God sent a bird to bring the earth from the bottom of the sea... There was a time when there was neither earth nor sky, but only water. And Savoaf descended to the ground and asked: "Who is here?" And Satan responded and said: "I am here." And Saboath asked Satan: "Is there land somewhere, have you seen it?" - "There is at the bottom of the sea" ... The world is structured homogeneously, it consists of only one element. And this homogeneity also means the absence of internal conflict in the world, it's kind of stability. But there are also two interrelated, although, at first glance, contradictory points. This homogeneity is both excessive and insufficient for the continued existence of the world. It is then that God appears, but not a Christian, but a mythological ancestor, filling the initial world with earth, man, living beings, and his eternal adversary.

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