Г. Н. Кузьменко

Перспективы использования методов фольклористики при анализе художественных текстов (на примере анализа произведения А.С. Пушкина «Сказка о царе Салтане ...»)

Введение. Развитие класса междисциплинарных методов является актуальной задачей современной педагогики. Перспективно использование методов из других областей знания при анализе художественных текстов, к примеру – методов фольклористики. В фольклористике существует устойчивая традиция такого рода анализа. Однако работы ученых мало известны учащимся средней и высшей школы.

Материалы и методы. Какой уникальный аналитический ресурс остается при этом неиспользованным в учебно-методической и научной работе может продемонстрировать анализ литературной сказки. Речь идет о произведении А.С. Пушкина «Сказка о царе Салтане, о сыне его славном и могучем богатыре князе Гвидоне Салтановиче и о прекрасной царевне-Лебеди». Применяемые для анализа методы фольклористики, в первую очередь, структурно-типологический и структурно-функциональный.

Результаты исследования. Анализ авторской сказки А.С. Пушкина при помощи методов научной фольклористики позволяет заявить гипотезу: в этом произведении, пройдя через преломление во множестве фольклорных сред, отразился свадебный ритуал времен евроазиатской родовой общины (начало неолита и даже ранее). Это открытие позволяет учащемуся выйти на новый уровень восприятия художественной литературы, увидеть ее в контексте истории.

Обсуждение и заключение. Учебный процесс в средней и высшей школе для повышения своего качества требует развития класса междисциплинарных методов. Для социально-гуманитарного профиля это методы в литературоведении, а также – в культурологии, этнографии и в других дисциплинах. Проведенный анализ показывает перспективы использования методов фольклористики при анализе художественных текстов в учебном процессе образовательных учреждений.

Ключевые слова: учебный процесс, метод, междисциплинарный метод, художественная литература, авторская сказка, фольклор, фольклористика

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G. N. KUZMENKO

Prospects of using methods of folkloristics in the analysis of literary texts (on the example of the analysis of the work of A. S. Pushkin " the Tale of Tsar Saltan ...")

Introduction. The development of a class of interdisciplinary methods is an urgent task of modern pedagogy. It is promising to use methods from other fields of knowledge in the analysis of literary texts, for example – methods of folklore. In folkloristics there is a stable tradition of this kind of analysis. However, the work of scientists is little known to students of secondary and higher schools.

Materials and methods. What a unique analytical resource remains unused in educational, methodical and scientific work can demonstrate the analysis of a literary fairy tale. We are talking about the work of A. S. Pushkin " the Tale of Tsar Saltan, his son, the glorious and mighty hero Prince Guidon Saltanovich and the beautiful Princess-Swans." The methods of folkloristics used for the analysis are primarily structural-typological and structural-functional.

Research result. Analysis of the author's tales of A. S. Pushkin with the power of the methods of scientific folklore allows you to state a hypothesis: in this work, through refraction in a variety of folk mediums, reflected wedding ceremony times Eurasian tribal communities (the beginning of the Neolithic period and even earlier). This discovery allows the student to reach a new level of perception of fiction, to see it in the context of history.

Discussion and conclusion. The educational process in secondary and higher education requires the development of a class of interdisciplinary methods to improve its quality. For the socio-humanitarian profile, these are methods in literary studies, as well as in cultural studies, Ethnography and other disciplines. The analysis shows the prospects of using the methods of folklore in the analysis of literary texts in the educational process of educational institutions.

Key words: educational process, method, interdisciplinary method, fiction, author's fairy tale, folklore, folkloristics

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Introduction

The ability to work with information is a key competence of the modern educated person. Hence the responsibility of educational institutions at different levels to improve the methodological skills of students. These include the ability to involve the analysis of educational material methods from different fields of science. The relevance of the development of the class of interdisciplinary methods is widely discussed in the pedagogical discourse, both Russian and foreign. It is considered as a new stage in the development of pedagogy in the information society [3], as an innovation attributed to this stage [1], as a "holistic trend" [7], as a "transdisciplinary strategy" [8] or as a "transdisciplinary vector" [13] in modern education. For example, the researcher E. I. Snopkova, relying on the works of famous philosophers and methodologists of science Stepin V. S. [18] and Shchedrovitsky G. P. [19] considers the interdisciplinary approach "as an expression of the modern post-non-classical stage of development of cognitive activity" [17, p. 111] and, in this sense, it becomes "the fundamental norm of research search" [16, p. 18]. Russian and foreign scientists note that, despite reasonable criticism of the interdisciplinary method, it is extremely promising in expanding the horizons of students.¹ Automatically there are new directions in development of methodological culture of the teacher [6].

An example of the opening prospects can be the analysis of artistic text by methods of folklore. In folkloristics there is a stable tradition of studying the connection between a work and history – for example, in the works of A. N. Veselovsky [5], V. Y. Propp [14], M. M. Bakhtin [4], Yu. m. Lotman [11], E. M. Meletinsky [12] and others. However, unfortunately, the works of scientists rarely go beyond the specialized scientific community and remain little known even for students of specialized areas of training (linguistics, anthropology, Ethnography, etc.). This problem is illustrated by the selected text for analysis. We are talking about the work of A. S. Pushkin "the Tale of Tsar Saltan, his son, the glorious and mighty hero Prince Guidon Saltanovich and the beautiful Princess-Swans" [15].

Materials and methods

A plot of this fairytale is well-known to every educated person, because is part of school programs for Russian literature. Recall it briefly. Tsar Saltan marries a young woman and takes her to the palace with her sisters. In the absence of the king his spouse is slandered by her own sisters. She hones with her recently born son in a barrel, which is thrown "into the abyss of water". Mother with son miraculously saves. The island with magical city is discovered. Miraculously grown up king's son - Prince Gvidon - becomes a ruler of the city. Meanwhile the evil sisters try by all means keep the tsar off his family. Prince Gvidon in the guise of various insects flies over the sea and eavesdrops talks between his aunts and tsar Saltan. Thus he gradually learns about wonderful creatures dwelling in his city: a singing squirrel under a spruce, young bogatyr and uncle Chernomor, beautiful maiden. The last one is revealed in mask of the Princess-Swan, who helps the young man since his appearance

¹ for example: "Rather than tell a celebratory tale of interdisciplinary collaboration, we demonstrate how developing and sustaining our interdisciplinary relationships — both in and outside the course itself — often proved challenging. We have found reflecting together on the discomfort we experienced to be a valuable, knowledge-making process of inquiry. In the end, we suggest that interdisciplinary pedagogy does indeed have the potential to open up exciting opportunities for teaching and learning in higher education» [2, p. 405].

on the island. Then goes the celebration of the wedding of the prince and princess, family reunification of Tsar Saltan, evil sisters are ashamed.

Fairy plot is developed by A.S. Pushkin quite professionally. The young poet fully uncovers his talent in versification and at the same time, he minimizes his authorship in reference to plot of the fairytale. A deep shadow of his nanny, Arina Rodionovna, disappearing in vigorous power of folk art is seen behind the bright figure of the poet [10]. The connection between Pushkin's work and Russian folklore is obvious, but not between his work and veritable historical reality. Folkloristics reveals this connection. Historical study folk art's roots art is one of its directions. The methods of folkloristics used for the analysis are primarily structural-typological and structural-functional. Methodological arsenal of this science allows showing objective situations and typical characters of remote past behind fairy tale situations and characters. In our case such situation shows a veiled line among authorship, folk art and historical reality.

Research result

Our research starts with a puzzle in which hides a deep problem. Why evil sisters do not let enter tsar Saltan in a magical city? It should be reminded that coming merchants urged tsar to see the city and he would not mind to follow these guidelines. However "the weaver with the cook, with the woo baba Babarikha" do not let tsar to visit the city. Why? There is no answer to this question in fairytale. It may seem that evil sisters are afraid of meeting separated spouses. In fact – there is no single a word about this kind of fear. On the contrary, the deal presented in the way that evil sisters (as other members of villainy) do not know about miraculous rescue of slandered royal wife and her child. Tsar is distracted, sad and alone after what happened. It would seem that they should have encouraged his interest in travel that he cheered up or got married again. After all in the conversation with the merchants who "visited the entire world" valuable information uncovers about the Beautiful Princess-Swan. It would seem perfect option for a widower. But evil sisters resist, they "don't wish to let him visit the wonderful island". Time after time they hold tsar by sending nonsensical miracles whether in the form of talks or in the form of their own malarkey. About squirrel who gnaws gold nuts in which "kernels are a pure emerald". Or thirty-three knights coming out of the depths of the sea "led by Chernomor, their chief." At last demiurgic, like the night sky maid "in her braids, a crescent beamed, on her brow, a bright star gleamed." The reason of tsar Saltan's retention by the sisters, especially with the help of ingenious artifice is absolutely incomprehensible. Moreover, all announced by the sisters wonders are discovered in his very magic city where the son of the tsar - Prince Gvidon - escaped an imminent death and became the ruler. The wonders do not appear out of nothing allegedly in spite of insidious sisters, how it might seem to a reader. The maiden, her brothers - maritime knights, uncle Chernomor, the squirrel-signer with golden nuts, - these miracles have been there initially, before the Prince Gvidon's appearance. However, Prince Gvidon sees nothing of this entire spectrum of wonders. Neither does he see even the magical city. Prince Gvidon is just foreign guest who recently arrived, that is why the magical city gradually reveals itself and its secrets to him, like in reply to arising questions.

From whence comes such surprisingly accurate descriptions of miracles which we hear from the mouth of the wicked sisters. Perhaps due to this paradox should we assume that the evil sisters do not fantasizes at all, they do not recall any fictions, but have an undoubted

knowledge? But this knowledge is a special, privy. That is why the sisters can show this knowledge in special form, in hinting manner of narration and as non-binding fantasies and rumors. First step to hidden historical reality in folklore is assumption that evil sisters are aware of the magical city and of the events taking place in it. In fact if we assume that sisters (or rather historical prototypes determining this behavior) know any secrets of the another part of the world naturally the question arises - how do they know it? To answer this question we will have to go beyond the tale's frame since there is no response in fairytale. There is an involuntary hint at the beginning of the story, which contradictory to a thoughtful researcher. The chrestomathy opening: Three fair maidens, late one night, sat and spun by candlelight//... These three maidens' very eyes stood their tsar, to their surprise.//...Greetings, maiden fair, - said he— my tsaritsa you shall be". In the above lines there is a productive dissonance to the researcher. Inasmuch as Pushkin does not obey the important fairytale's rule: namely – tsar and girls, among whom is his wife cannot be from one kingdom. Propp pointed that in a classic fairy tale marital ties are exogamous. That is a bride and groom belong to different nations (in historical reality – to different genus) . Exogamy important to archaic society, it excludes incestuous relationship. According to Propp our fairytales reflect the life of this society that existed thousands of years ago. It is fair to say that world literature do not always shows exogamy in marriage. However in other Pushkin's fairy tales this rule is just strictly observed: Ruslan and Lyudmila, Dead Princess and prince Elisey, and indeed the Prince Guidon and Princess-Swan – they are children of different genera.

Considering the exogamy rule of the marriage, which shown in classic fairytales, we suggest that tsar Saltan brought to his kingdom the spouse and her sisters from afar. In this instance may be a homeland of these remarkable women that very magical city, which located on an island in the sea? Therefore logically evince their deep knowledge of its secrets. The proposed option of Guidon's mother homeland and her evil sisters let explain the reason why tsar's son landed into magical city and found a wife. We have a deal with interpreted wedding tradition between two exogamous clans, repeated from generation to generation.

That fact that searching of a bride tsar Saltan has ever been in this magical city and having stand "by their gate" overheard a girl's dialogue, insert another puzzle when is being read. After all tsar Saltan anyway knows about city and its dwellers, including the wonderful squirrel-signer, the maritime knights and the beautiful maiden. On the face of it situation clearly acquires an absurd shade. Evil sisters know about the secrets of the magical city. Tsar Saltan knows about it. In that case what is the point in their controversy before the merchants who "have sailed the seven seas"? For what all these hints ambiguous concealing old wives tales about squirrel with nuts, knights with uncle Chernomor, maiden with "bright star gleams". But there is a sense in scoring dialogues by characters if one remembers that older relatives of a historically real groom stand behind them. At the forefront for us, quite naturally should go the main character in the fairy tale – prince Guidon, who as an insect comes flying time after time to the throne room of his father. He hears these talks which become hints for his further actions. Evidently, prince Guidon is an unfeigned recipient of this enacted sideshow. Prince Guidon is spliced. The real situation shown in mise en scenes which described Pushkin. When, in accordance with exogenous rule, a young man (historical prototype of Prince Guidon) is sent to mother's clan to choose a bride. In fairytale as an accompaniment the tsar's son – his mother. Guidon's mother behave modestly and quietly in the magical city. In the city know this woman, and in this, for our opinion, another

evidence of real history. She is not so simple girl and consequently her sisters also. By status they are equal to Saltan, since even in fairytales tsars do not marry commoners (why created opposite impression is other talk). About fact that they “sat and spun by candlelight” we can say that usual to the archaic society a pastime for women. Weaving is the most ancient magical arts. As a result goddess and princess weave in folklore. In classic poems, which are developed from folk plot, we mention as an example Penelope who waved the carpet in waiting for the royal husband.

Princess-Swan (in likeness of which hidden historic figure of the bride) who lives on the island plays her own role in development of the plot. A careful reading of fairytale let us see how she coordinates her actions with relatives of her future husband. It is due her manipulations prince Guidon turns into an insect and flys for merchants to tsar Saltan, where he learns about wanders. These wanders one after the other, it should be emphasized, lead smoothly to the idea of marriage. Also, the bride, who hiding in likeness of Princess-Swan, and mother of her groom from one exogamous genus. As we see in the text, Princess tries to show all her abilities. In historical reality such presentation was more important for a mother-in-law than for a husband. Close to Princess-Swan could be seen the unobtrusive wife of tsar Saltan, Guidon’s mother and her own aunt.

Supposing a historically real clan community hides behind the inhabitants of the magical city. Hence this place is homeland for historic prototype of Princess-Swan. She confesses consanguinity with the maritime knights – “these sea-knights, prince, are none but my brothers, every one”. Undoubtedly the oldest relative of Princess-Swan is uncle Chernomor, who heads knights. If in retrospective heads of exogamous genus hide in likeness of tsar Saltan and uncle Chernomor, accordingly they are familiar with each other and beforehand negotiated a wedding script (perhaps even before the birth of the groom and bride). In the scientific literature it is called “wedding collusion”.

In historic context the relative of Princess-Swan can be as well Kite, who tormented her in a merciless duel. We remind, the first what Guidon sees when he came to the island is the battle between Kit and Swan. Actually this battle is initiation ritual girl before marriage which considered normal to the clan community. This key point is distorted by generations of storytellers. The purpose of an archaic initiation is brought the initiated by elder relative to distinctive condition, which allows to get in touch with the ancestry’s spirits. At the same time fighting abilities of the appeared groom are checked, that is why Guidon becomes a partaker in the fairy duel. In the words of Princess-Swan, in the guise of a kite hides a sorcerer. “Was a wizard, not a kite that you slew” – she says after lucky Guidon’s shot. It is possible that Kite is totemic mask of Chernomor, since the head of clan is the most powerful wizard conducted the rite of initiation. By the way in another Pushkin’s tale “The Ruslan and Lyudmila” the wizard Chernomor is constantly compared with kit due to his amazing ability to fly. Such kind of an acquisition of essence by dint of mask we can see in examples of female characters in Pushkin’s fairytales. In “The Tale of the Dead Princess and the Seven Knights” a stepmother remains consistently beautiful, sends to harm the main character some smutty crone. In the West European fairytale “The Snow White and the Seven Dwarfs” (Charles Perrault, The Brothers Grimm) which is invariant “The Tale of the Dead Princess...”, beauty stepmother turns herself into an old woman to harm stepdaughter.

If ponder deeply about another close relatives of the bride from the magic city, the squirrel gnawing nuts under spruce would one of them. If Swan is a princess, for sure Squirrel is girl of royal status. Squirrel is relevant to gold and precious stones. “While a charmed and happy throng listened to the squirrel’s song” – Squirrel is animal who speaks

the human language. In other words she is a wizard – a turnskiner. That indicates her high social status. Merely in contrast to sister, she does not have a groom, which would allow her to get rid of the animal guises. It should be noted that higher-status young people who waits for their hour of triumph in the skin of an animal is the favorite theme of fairy narrative. (“Donkeyskin”, “The Frog Princess”, “Princess Snake” “Finest, the brave Falcon”, “Hans the Hedgehog”).

If we focus on the main character – prince Guidon, his historical prototype is not an object but a subject of fantastic action, a knight who actually solves difficult tasks. As others he actively shows his remarkable wizard’s abilities. Guidon “to manhood grew as the hours swiftly flew”. He knows the language of animals. He commands elements because a barrel, in which he travels with mother, sea washes ashore according to his words. “So the waves, without ado, bore the cask and prisoners two gently to a sandy shore.” He killed the wizard. Passing from one magic level to another, he discovers the wonderful characters of the magical city which are invisible to an ordinary person. He is leader of the magical city. His ability actualized by future wife turns into different insects (mosquito, fly, bumblebee) means that prince Guidon is a turnskiner.

At least, not accidental at first glance a strange commotion at his birth, which is expressed in the famous phrase “Your tsaritsa, sire, last night was delivered of a fright– neither son nor daughter, nor, have we seen its like before.” The notorious evil sister made this calumny on mother-queen, even more – a sophisticated hint of her fornication. If sisters, as in the case of the magical city, possess some knowledge of taboo, which need to reveal but in allegorical way, they indicate in their words on the mystery of birth of prince Guidon. Surely there is such a mystery. An uncertain paternity is fertile ground for research for the growth of any cultural research. An uncertain paternity is result of hierogamos – a sacred marriage of hero’s mother with ancestor, totem, deity or some transcendental person. This phenomenon is quite common. Its roots are hidden in the archaic conditions of initiation girl, which implemented by an elder relative as a mediator between the worlds. As it seemed bride’s deflowering implemented by ancestors of her clan, who entered into shaman during the ritual. Besides this casts doubt on kinship a firstborn with lawful husband. Hence this ancient custom to bring the first-born as a sacrifice i.e. return him to ancestors. However the sacrifice could be postponed for later. A survivor result of hierogamos is a magical child, future wizard. Or future a savior, mentor, sage. Legends and sacred texts which have reached our time are full of such heroes. Ergo Pushkin’s prince Guidon one of them. By the way an interesting problem comes out from of this circumstance. The murder of the monster by the main character. Generally only experts pay attention to this fact, though it is embodied on the coat of arms of Moscow. In hero’s veins flows the blood of the monster that is why hero is able to defeat him. In our case to shot the kit who tortures beautiful Princess-Swan.

Discussion and conclusion

For sure interpretation of Pushkin's tale in this style is not enough but it allows to set a hypothesis: wedding ritual in times of Eurasian tribal community (the beginning of the Neolithic or even earlier) reveals in this work, passing refraction in a variety of folk means. V.Y. Propp in his classical work “Morphology of the tale” denoted the impact of the ancient wedding ritual on tale content. In particular he articulated a link between the tests for groom from the bride's genus and tests for fairy-tale hero in a tale. He claimed for example that in

some hypostasis of Baba Yaga concealed a mother-in-law [14]. E.M. Meletinskii scrutinized this issue deeper. He summarized that in a later edition tales “princess does not leave her kingdom on her own. This action is replaced on kidnapping to someone else's kingdom. A heroine is no longer a daughter but the captive-concubine of demon. Tests are no longer task from the farther-in-law but the fight with the enemy” [12]. The author also published a monograph which develops this theme [9].

Thus the example of a single Pushkin's tale shows that link among authorship, folk art and historic reality much deeper than it might seem at first sight.

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Информация об авторе

Кузьменко Григорий Николаевич
(Россия, Москва)
Доктор философских наук, доцент
Профессор кафедры философии
Российский государственный социальный
университет
E-mail: rgsu-centr@mail.ru
ORCID ID: 0000-0002-7616-1404

Information about the author

Grigory N. Kuzmenko
(Russia Moscow)
Doctor of Philosophy,
Associate Professor
Professor of the Department of Philosophy
Russian State Social University
E-mail: rgsu-centr@mail.ru
ORCID ID: 0000-0002-7616-1404