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## The Interaction of Literature and Folklore

**Key words:** *communication, literature, folklore, influence, creativity.*

**Annotation:** *this paper investigates the relationship of literature and folklore in non-fiction works. Also in the article some researchers are characterized, who have paid much attention to this relationship. The influence of folklore in literature were examined.*

Ukrainian classical literature nowadays requires a new reading in the discourse of national folklore. Historical and cultural existence of Ukraine in XIX century is remarkable for constant attention of our writers and civil and cultural figures to the basic fund of Ukrainian art, to folklore, which is a part of Ukrainian culture in two main directions: through publication of folklore texts and use of national poetic plot, motives, images and poetics in literature. Domestic literary process is characterized by constant connection of these directions: folkloric types inspire literary activity among Ukrainian writers who artfully "facet" people's connections. Ukrainian writers of the second half of XIX century rely on folklore, especially on deep poetic and ethical traditions, constantly reinterpreting it. The national culture develops exactly in such energetic perception of traditions.

The problem of interinfluence of folklore and literature was studied by a large number of scientists. In particular, V. Kubilius defines folklore and literary interaction as the process of improving formally-substantial signs "When literature undertakes obligations to protect folklore treasures, it becomes exemplary. The more it is developed, the more it is mature, the bravely folklore is redefined in it in terms of objectives of artistic problematics of its time" ([3, p.24).

It's hard not to agree with the opinion of well-known philologists that folklore and literature are not separable from each other and they complement each other, literature can not exist independently without folklore, because it does not meet all the needs of society in artistic expression. The interaction of folklore and literature in different periods of the history of Ukrainian culture was different and inhomogeneous, but always organic, mutually enriching. Such interaction according to V. Dalgat is called as a natural process, but not the same type, because it has individually unique and historically consistent development (1, p.11).

The rapid development of romanticism in the early nineteenth century, was designated by a comprehensive growth of attention drawn to oral poetic tradition by representatives of leading population groups (the nobility, officials of different levels), among which there were many writers. And folklore was of great interest not only for romanticists, but also for the representatives of other literary styles - sentimentalism and Enlightenment realism. However,

it is romanticists who understood the aesthetic and ideological value of folklore and its decisive role in the development of national literature. For the first half of nineteenth century, the most basic types of folklore were the following: 1) direct incrustation of folk elements; 2) partial redefinition of oral literature poetics (4, p.220).

The middle of the nineteenth century is distinguished with creative work by Taras Shevchenko, which extremely well represented folklore and literary interaction. Folklore studies of poems written by T.Shevchenko, according to observation of researches gradually evolved from early ballads, where oral poetic elements were used to enhance folk color, or motives of various genres were combined, to works of exile period which embodied a unique author's style based on the deep transformation of folklore poetics.

Interinfluence of literature and folklore in the second half of the nineteenth century was transformed under the impact of realism in the works by I. Nechui-Levitskiy, Panas Mirny, Starytskiy, Karpenko-Kary, M.Kropivnitskiy, B. Grinchenko A. Pchelka, P. Grabovskiy, I. Franko. Having been preserved as an important element in the development of Ukrainian literature, folk art led to the deepening of the level of ethical and philosophical and aesthetic interpretation of folklore material in the works. Poetry of Yakov Shchegolev and Ivan Manzhuza experience specific influence at present time. Evidence of the formation of a qualitatively new stage of co-existence of oral and written creative work, according to R. Markiva became folklore of Ukrainian literature of the late nineteenth - early twentieth century, which led to a creative interpretation of this period by writers and poets:

- folk beliefs, views both archaic and natural philosophical worldview (works by O. Kobyllyanska, M. Kotsyubinskiy, N. Kobrinska, Lesia Ukrainka, G. Khotkevich, V. Stefanik, M. Cheremshina, L. Martovich);
- rites and rituals as an integral formation that organically fit into the ideological texture of literary works, and have important narrative-compositional meaning (wedding in the story of Ivan Franko "Big Noise" funeral in Kotsyubinskiy's story "Shadows of Forgotten Ancestors", Yuriev's rite in the novel by G. Khotkevich "Stone soul" and others);
- genres of Ukrainian folklore, particularly folk songs, ballads, fairy tales, legends, presentations, lamentations, which are transformed into innovative literary genre formations (story - ballad by O. Kobyllyanska "On Sunday Morning She Gathered Herbs") or become a part of the composition of art work and play an important role in the expression of its emotional, moral and aesthetic, philosophical and ideological level (small prose by Vinnichenko, "Shadows of Forgotten Ancestors", "On Faith", "On Wings of Song" by Kotsyubinskiy, short stories by V. Stefanik and others) ;
- oral poetic imagery, which in connection with individual technique of artistic expression, becomes a distinctive feature of author's style (works by Alexander Oles, P. Tychna at the beginning of XX century).

Having studied special features of assimilation, operation and transformation of Ukrainian folklore in literature of the Slavic peoples, in particular due to the connection of Ukrainian folklore with Russian, Polish, Czech, Bulgarian, Belarusian literature, A. Dey, A. Zilinskiy, R. Kirchiv and N. Shumada identified three main forms of folklore - literary connections:

- 1) literature assimilation of its national, national poetic achievements;
- 2) use of folk sources of neighboring originally related by history and language nation;
- 3) development of international folk themes and motives.

Soviet researcher D. Medrish was among the first to notice that it is more correct to consider literature and folklore as "metasystem", because real interaction include not just elements of one system with elements of the other, but two integral interconnected systems - folklore and literature (5, p.5-6). Taking into account this statement, the whole complexity of interrelation of folklore and literature through the time, geographic and cultural space as two separate self-contained artistic paradigms becomes clear for us.

V. Dalgat in his work "Literature and Folklore" described in detail the specific nature of two systems - literature and folklore, introduced distinctive features for each of them. So, folklore as an artistic system is characterized by verbal origin and existence, text replicability, stable conventionality, normativity of poetic notions, stereotypical imagery of artistic language (tropes and figures), constancy of plot and poetic situations, absence of aesthetic diversity of ways to express the same thoughts (but that is peculiar to literature), collective creativity, geocentricism and conventionality of hero's recognition formula, as well as absence of individual - characterological and socio - typological characteristics of heroes, etc. Artistic literature system provides a set of historically determined aesthetic features; originality of ways to study and reproduce reality; existence of principles to select and typify life phenomena; application of forms of abstract thinking and art picture image of the hero; author's creative individuality; orientation to broadcasting as to language implementation by the author and his characters. However, according to the researcher, the specific nature of literature and folklore does not mean their closeness and tightness for the means of other artistic system.

Most researches believe that folklore has a greater effect on literature, and such authoritative researchers of folk art as I. Franko, V. Danilov and F. Kolessa stood for the idea to consider literature songs which were "introduced to the nation", as folk songs with reference to their literary origin. In the process of selection and learning the songs of literary origin by the nation, we can observe a certain regularity: people choose for their repertoire only those works that are closest to their interests, meet their life aspirations, and which by their form and content are close to people's life and creative work. On the one hand, literary work, suffered from people's treatment, becomes polished, perfect from the artistic point of view, but on the other hand, adaptation of highly artistic literary work with complex metaphors and linguostylistic appearance of folk tastes and verbal existence can simplify the author's version of the text, reducing its artistic value.

Taking into account historical aspect, the relationship between folklore and literature, according to R. Markiva is in the macro and micro scale. In the first case, this ratio is implemented to change the types of literature in the historical development of verbal creativity in historical poetics, in the typology of illiterate and written traditions. Micro-level of interaction between two types of literature provides the ratio of individual texts and genres, "borrowing" from folklore to literature and from literature to folklore, we can speak about an intermediate level, such as folklore genesis of individual literary genres or directions (4, p.215). An example of the interaction between literature and folklore at the micro level in the plane of genres can be considered as the penetration and retention in the literary genre system of such genres of folk origin, as ballads and fairy tales.

Openness and amorphousness of the literary structure is peculiar to the first level of interaction between literature and folklore (early stage of literature development). According to observations of G. Markiva, such interaction is not characterized by fairly stable literary

canon, because its characteristic features are folkloristic ideological - aesthetic principles; at this level the literary system experience significant influence of folklore factors, it itself has a little effect on the functional transformation of folklore elements - elements of folk art system almost entirely preserve its original meaning and almost do not experience substantial changes (4, p.215).

Thus, the relationship between folklore and literature in Ukrainian culture throughout the time of its development was and is complex and multidimensional. Folklore had considerable influence on the literature of the second half of twentieth century, deepening the level of ethical - philosophical and aesthetic interpretation of folk material in author's works.

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