Research Article

The Role of Folklore in the Development of Russian Literature (On the Example of the Stories of A. Platonov and S. Aflatuni)

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Abstract

It is known that in folklore there are epic genres that reflect life events based on the narrative, lyric genres, which are based on the deepest feelings and experiences, as well as genres of a dramatic nature, depicting life in motion through the scene. If we consider them from the point of view of artistic form, then they are divided mainly into works of a poetic and prosaic nature. Among genres, this principle can also exist in a mixed form. The almost equal involvement of prose and poetry in distant, and, in addition, the manifestation of qualities related to music and song performance in this genre, confirms that he has a syncretic character. On the example of analysis of prose A. Platonov and S. Aflatuni, all this proved and disclosed.

Keywords: Russian-language literature, folklore, folk tales, a legend in the story, character structure.

Introduction

Folklore genres, being aimed at reflecting life in all its diversity in the historical past of a particular people, have gone through a rather long and rather complicated process of their development.

Certain genres that formed in ancient times have already ceased to exist, while others, because of social, life patterns, have revived anew. Some genres, having adapted to new conditions, continue to function, having undergone certain changes. This issue is discussed in articles by such researchers as

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The genres of written literature are grouped into three genres. Also, squeeze folklore genres into these frames. However, there are certain problems in determining which genre to assign their genres to them.

The question of genres and genres is indeed very complex. In genres characterized as a paremic genus, along with individual properties, a certain closeness and even similarities require special research. Some of these genres are also widely used in written literature. All this necessitates a clear definition of genre boundaries, the disclosure of specific qualities characteristic of them, and the study of their genetic relationship. "Any genre arose on the basis of the established oral-poetic tradition and in the process of its development entered into various relationships with other genres. The specificity for any genre is its main images and techniques, their characteristics, plots, motives and composition, through which life situations and conflicts characteristic of this genre are formed" [7].

Thus, folklore genres were in close contact and over the centuries mutually enriched each other. At the same time, through the object of the image and pictorial techniques, they acquire the property of specificity.

Relevance of the Problem

From ancient times to modern times, folklore has relentlessly accompanied literature, and it is difficult to name even one great artist of the word who has escaped the influence of folk poetry. The influence could be more or less strong, direct or indirect, but it always took place. The influence of folklore on written fiction most often manifested in the use of fairy-tale elements in the narrative of Russian and Russian-language literature.

Therefore, Platonov's story has a very special connection with folklore and, first of all, with the fairy tale genre. We find references to the folklore basis of the writer's work in a fairy-tale aspect in the studies of V. Chalmaev, A. Kamensky, M.Y. Mikheev, V. Anikin, and V. Vasiliev [3]. The latter calls the writer's approach to the fairytale genre "worldview", noting the following: "For A. Platonov, folklore was never children's reading, entertaining magic poetry, he read the same folk tales as a realist, a scientist, with a deep knowledge of the historical. In addition, spiritual work of past generations behind each character or plot twist of an unpretentious fable. ... The best works of A. Platonov were born of the people's world outlook, proceed from it and return to it ... These qualities impart to the writer's works the dignity of a fairy tale, not untruth, but of the highest ideal art that sees the given people's destiny" [4]. Note that in 1950 in the collection "The Magic Ring" in the retelling of Platonov, seven fairy tales were published [5].

The folklore element in Plato's narrative is not a literary and speculative device of the writer, acquired by him in long reflection, but a phenomenon provided by a concrete historical reality. Let us turn to the third line of the writer's autobiographical letter: "I loved the village to tears, without seeing it until I was 12". "He loved without seeing" – we are certainly talking about "inner vision", but in what it is expressed, Platonov formulated in 1938: "The dead" the writer will say, "do not feel our love for them. Yet without them – without our fathers and teachers – our life would be impossible, either physically or spiritually. Therefore, the correct ethical attitude towards our ancestors and predecessors, any memory of them, has a deep progressive meaning. Without communication with them in the sense of continuing their historical work, without a living memory of them, people could

get lost during one current century and become brutal: the human world can only be built by the union of many generations" [4].

The problem of the connection between the writer's artistic thinking and the folklore heritage is summarized as follows:

1. The degree of Platonov's creative borrowing and inheritance of motifs, images, and poetics of folklore is very high Platonov perceives folk poetry from the standpoint of a writer and a scientist.
2. Through the concept of "living memory," the writer introduces himself and his works into the general system of oral folk poetic creativity, "dissolving" in the masses, joining the boundless life experience, gaining the right to immortality

The main artistic task of the writer is to preserve the "memory of the genre", which is, according to the capacious expression of M.M. Bakhtin, "a representative of creative memory in the process of literary development" [6].

Results and Discussion

In the work of the writer himself, folklore enters, first of all, in the image of the folklore third son (the third one is emphasized by Platonov himself). "The role of the youngest of three brothers acting in a fairy tale seems to us especially interesting," writes A.N. Afanasyev. "Most folk tales, following the usual epic trick, begin with the father having three sons, two smart and the third a fool. Older brothers are called clever in the sense that is given to this word in the bustle of everyday life, where everyone thinks about their personal interests; and the younger one is stupid, in the sense that he lacks this practical wisdom: he is simple-minded, not spiteful, compassionate to other people's calamities to the point of forgetting his safety and any benefits ... the innocence, gentleness and compassion of the younger brother" [7]. All the main characters of Plato's stories fit this definition. The type of hero, influenced by the fabulous third son, will be conventionally called by us a "craftsman eccentric".

For example, the protagonist of the story "Yamskaya Sloboda" lives exclusively for others. For which he was nicknamed "bad" by those around him.

Zakhar Pavlovich, the hero of the story "The Origin of the Master", also belongs to the type of "eccentric craftsman". He was a man "... with that keen-sighted and sadly emaciated face, who could fix and equip everything, but he himself lived his life unequipped. Any product, from a frying pan to an alarm clock, has not passed the hands of this person in its lifetime. He also did not refuse to throw soles, cast wolf-shot and stamp fake medals for sale at rural old fairs. He never did anything to himself – neither a family, nor a dwelling" [8]. The hero of the story is a master at creating wonderful but "unnecessary things": "On winter evenings, he sometimes did unnecessary things: wire towers, ships from pieces of roofing iron, glued paper airships, and so on – solely for his own pleasure. Often he even delayed someone's accidental order – for example, they gave him new hoops to fit on the barrel, and he was engaged in the construction of wooden clocks, thinking that they should go without a factory – from the rotation of the Earth" [8]. Or, for example, Zakhar Pavlovich made a frying pan out of wood "... poured ... water and reached over low heat that the water was boiling, but the frying pan did not burn ..." [8]. Bertrand Perry ("Epiphanes Gateways") belongs to the heroes of eccentrics,

the creators of wonderful things suitable for human use. The hero continues to feel the miraculous around him even at the most terrible moment of his life, while on death row.

Another skilful hero is Yegor Kirpichnikov, whom it is quite right to call a hereditary master since the story presents a whole scientific family of inventors. Moreover, the heroes of this story can be represented as three fairy brothers, where Yegor is the third, smallest and most successful. His eccentricity lies in the indefatigability of thought. Having solved the scientific problem of the etheric tract, he does not stop there but moves on: "Only by wandering on the ground, under different rays of the sun and above different depths, I can think. I now understand my father. External forces are needed to excite thoughts. These forces are scattered along earthly roads, they must be looked for and the head and body must be substituted under them, as if under the downpours ... my restless legs and my anxious head are driving me forward ... " [8].

In this characterization of the hero, one can see a relationship with the fairy tale: "Go   there – I don't know where, bring that – I don't know what", which is usually offer to the fairytale hero as an impossible task and has a pronounced negative character since it often comes from enemies (rivals). Who wants to remove the hero from the path, and assumes his death at the end of this path (there is no negative in the story, although we can say that it has been replaced by a kind of impatience of the expectant young and even unborn generation. Which, under certain conditions, can provoke a negative reaction this is exactly what happens in the case of relations between Popov and Kirpichnikov – representatives of the older scientific generation. On the other hand, this is the essence of the philosophy of life. The presence of his own function after its fulfilment requires the hero's transition to another stage of development, which is not death, but another stage in the knowledge of the world and man).

In the context of a fairy tale, this attitude of the story is considered as follows: the hero sent in search of his elders (this is his father Mikhail Kirpichnikov and the founder of the scientific dynasty – Faddey Popov – both of them attributed to the image of the fairytale king or the hero's brothers). Thus, the hero finds himself in a typical fairy tale "hopeless" situation: he must go to his own, third turn and bring the ordered or not return at all. Fabulous hopelessness, which does not allow the self-will of the hero, is a border or tradition (in this case, this is expressed in a certain type of behaviour of the hero in the proposed circumstances).

In accordance with the denouement of most fairy tales, the hero of the story, without reaching the goal, dies; moreover, in the event of the death of Popov and Yegor Kirpichnikov, there is a bottle with a deadly potion and water (snow), which should revive the hero after death:

1. "... I found a bottle of unfinished pink poison ..." (Popov's death), "... The snow was sweeping him deeper and deeper, and his legs were already completely covered ..." (Popov's revival);
2. "… At that moment, an impenetrable caustic gas pulled in the entire vessel…" (Death of Mikhail Kirpichnikov), "… an abstract grave under the ocean floor did not give faith in real death…" (Revival of Mikhail Kirpichnikov);
3. "... since Kirpichnikov could not go to the gallows, wallowing in his dying delirium, they gave him poison ..." (death of Yegor Kirpichnikov), "... His corpse was thrown into the muddy waters of the Amazon and washed away into the Pacific Ocean ..." (revival of Yegor Kirpichnikov). You can draw a parallel with "The Tale of a Silver Saucer and a Pouring Apple", where the main character Alyonushka was killed by envious sisters and then revived by her parents. The latter asked for living water from an ancient old woman. Alternatively, for

example, in the fairy tale "Tsarevich Ivan and the Gray Wolf", the brothers kill Tsarevich Ivan, taking away the Firebird, the golden-maned horse and the bride Helen the Beautiful, which he has obtained. The grey wolf, who has found living and dead water, revives the hero [9].

As specific features of the folklore third son E.M. Meletinsky (the researcher uses the term "low hero") calls the variability of the hero between passivity (for example, the laziness of Emelya. The hero of the fairy tale "By the Pike's Command") and luck, intelligence (for example, in the image of Ivanushka heroism and comicism can be combined, the hero varies between a genuine fool and a "fool" – a cunning one) [10].

The indicated phenomenon of variation is observed in the stories of A. Platonov in the hero, conventionally called the "hero-thinker" and has a positive and negative charge. Such a division is due to the criterion of the significance of what the hero is doing for those around him in other words, thought for the good or for the evil of a person. The second type is attributed to Shmakov, the hero of the story "City of Gradov". The concepts of "thought" and "mind" appear in the story with a negative characteristic. This is due to the passivity of the hero, his absolute "disinterest" in what is happening. At the same time, for A. Platonov, the moment of affirming the fragility of the border between a good and an evil deed is important. Shmakov is only asserting himself as a hero-reformer, having a clear practical task: "grow into provincial affairs and refresh them with common sense". In fact, this is a "paper man" preaching a new doctrine, where the main object of worship is paper (in his interpretation, paper becomes the antonym of nature: "The worst enemy of order and harmony" thought Shmakov, "is nature. There is always something in it. Something happens ..."): "Paper is only a symbol of life, but it is also a shadow of truth and not a boorish invention of an official. Paper, laid out in essence and properly designed, is a product of the highest civilization ... Moreover, paper teaches people to social morality, and because nothing is hidden from the office ... The office is the main force that transforms the world of vicious elements into the world of law and nobility" [8]. The hero dies from his perverted, inverted as if in a crooked mirror, train of thought: "Shmakov died a year later from exhaustion on a great socio-philosophical work: "The principles of human depersonalization, with the aim of transforming him into an absolute citizen with lawfully ordered actions for every moment of life" [8].

The type of the thinker hero with a positive charge is divided into two subtypes – the contemplative heroes (they move along the earth for short moments, stopping at one point or another and again continuing their endless path) and the heroes-doers. Platonov himself calls the contemplative heroes "witnesses of heroic, touching and sad events": witnesses, but not participants. A distinctive feature of these heroes is their detachment from the main body of the events taking place. Despite the fact that, for example, Pukhov takes part in hostilities, Voshchev is digging a foundation pit, and "a certain poor soul" from the story "For the Future" repairs the sun, they remain internally indifferent to their actions (this is similar to the fairytale Emelya). In addition, they are trying with all their might "not to stain their brains" with extraneous information: "Pukhov, you should at least join the circle, because you are bored! Someone told him. – Learning stains the brains, but I want to live fresh! Pukhov allegorically discouraged ... – You sirloin, Pukhov, and a worker! – he was conscientious" [8]. Three heroes attributed to this type – these are Foma Pukhov ("The Secret Man"), Voshchev ("The Foundation Pit"), and the poor soul ("For the future"). Let us turn to the word "shackles", which very succinctly characterizes the hero and the phenomenon of variability, through which his connection with the folkloric "low hero" carried out. "A roll is mowed grass or mown bread lying in an even

row" [11], butts can also be explained as a stump, i.e. the detachment of the hero from the general action is emphasized. This word is not just a characteristic, but also an insult, an accusation word. For his contemporaries, Pukhov is a renegade. On the other hand, not adhering to a common line of behaviour, Foma Pukhov has his own goal, and, consequently, some higher, secret knowledge that revealed only by a few. In addition, most importantly, the hero's dissent does not alienate him from people (Plato's hero is not a superfluous person), but, on the contrary, puts him on the path of service, in the case of Pukhov, the apostolic one.

We will define Nazar Chagataev ("Jan") and Nikolai Vermo ("Juvenile Sea") as heroes-figures. These heroes act for the benefit of others, and, moreover, quite rapidly. The source of the correct understanding of Platonov's stories of the 30s genetically goes back to the problem of the interaction of literature, the solution of which allows revealing the true essence of the psychology of the writer's creativity, which lies in the organic interweaving of Slavic and Eastern fairy tales. If in the story "Juvenile Sea", the influence of the Slavic fairy tale prevails, then in the story "Jan" – the eastern one. Like the previous eccentric artisans, Nikolai Vermo invents things necessary for life for humanity in need. One of Vermont's wonderful ideas was the search for the Juvenile Sea: "Vermo, in a passion, told the shepherd that below, in the darkness of the earth, lay forever buried waters. When the creation of the globe was going on and now, when it continues, a lot of water was trapped by crystalline rocks, and there the water remained in tightness and peace ..." [12]. Among other things, Vermo was a musician, creating amazing, mesmerizing music that was "... simple and painful, close in expressiveness to the pronunciation of violent words." [12].

Nazar Chagataev (the hero of the story "Dzhan") is very similar to Vermo – this is a type of action hero who does good, overcoming any obstacles for this with the fabulous type of Ivanushka, these heroes connected by a female image. Remarkable is the fact that only these two heroes coexist next to a woman. Moreover, it is associated with the commission of their actions. Since "Jan" is an oriental tale, it makes sense to draw a parallel with an oriental tale. Several female characters in the story are equally associated with the hero. For oriental tales, this element is very characteristic (it is called the harem effect). In oriental tales, there are often three sisters or three beautiful Peri. For example, the fairy tale "The Poor Man's Daughter" contains three stories of three Peri [13]. For fairy tales, the usual situation is in which the hero, to connect with his beloved, must overcome several obstacles. Chagataev falls in love with Ksenia at first sight: "No, tell me: are you in love with Ksenia now? I noticed. - I fell in love, - replied Chagataev, - I could not bear it ... - Ksenya will love you too ... I will bring her up, I will inspire her with the memory of you, I will make a hero out of you ... - I know you will be happy, you have a pure heart. Then take my Xenia to you ... " [8]. The hero promised a young wife, after which he sets off on a long journey to a distant country to return victorious. Thus, we consider the acquisition of heroic traits as a fabulous condition or task. The path of Nazar Chagataev was really long and difficult, and the very space of the desert, along which the hero moves, filled with fabulous creatures. Chagataev meets the fabulous old man Sufyan, who helps the hero, showing the way to the Jan people. In the story, "Juvenile Sea" Vermo also comes across as an old man, but unlike Sufyan, he performs the function of an antagonist (he compared with a fabulous goblin). Chagataev passes terrible creatures similar to birds and enters into battle with the lord of the dark forces (Nur-Muhammad), defeating and freeing people from captivity, among whom is his mother. In the finale of the story, Nazar Chagataev returns to his betrothed bride Ksenia: "Chagataev took Ksenia's hand in his and felt the distant hurried beating of her heart as if her soul wanted to break through from there to help him. Chagataev is now convinced that help will come to him only from another person" [12]

Beloved Nikolai Vermo – Nadezhda Bostaloeva. They fell in love with each other, being "accidentally close". The main fabulous task for the hero is to match his betrothed bride, who was appointed director of the new meat farm, where Vermo appointed chief engineer.

Here the mechanism of a fairy tale operates, where the hero, not yielding to the male character either in strength or in mind, often goes to battle with him. You can turn to the fairy tale about the Beautiful Vasilisa Mikulishna, whose hero, for the sake of saving her husband from captivity, dresses in a man's dress, and cuts off her blond braids and enters into a confrontation with the offender, with Prince Vladimir himself [9]. The more initiative Vermo becomes, the more Bostaloev loves him more: "Comrade Bostaloev" said Vermo, "let's cover the entire steppe, entire Central Asia with lakes of juvenile water! We will refresh the climate and breed millions of cows on the shores of the new water! I understand everything clearly! - Come on, Vermo, - answered Bostaloeva. "I will love you" [12]. At the end of the story, the heroes sail away on a ship on a business trip as equals, "to test ... on an experimental scale the idea of superdeep drilling with voltaic flame and learn how to extract electricity from a space illuminated by the sky" [12]. The data obtained in the course of observations of the literary interactions of A. Platonov's stories with the Slavic and Eastern fairy tales allow us to conclude the synthesis of spiritual and, in fact, literary impulse We are talking about the phenomenon of stereotyping, which is characteristic of folklore works. This phenomenon is expressed in the stability of individual elements of the text and in their transition, unchanged, from one work to another, and it indicates, first, the genre of the text. Since the story of A. Platonov is associated with the genre of the fairy tale, the principle of stereotypical perception of the narrative is inherited from this genre. For example, fairy tales are characterized by the presence of seven main characters [25]. In accordance with the concept of V.Y. Proppa's functions logically combined in circles that generally correspond to the performers: the researcher identifies seven fairy circles – the circle of actions of the antagonist, donor, helper, princess, sender, hero, false hero [15]. Moreover, the fairy tale genre as a whole is characterized by the presence of a leading image, called the "third son" or "low hero" [26].

Just as in a fairy tale genre identification can be carried out through the level of the figurative system and reduced to the presence of the main character or a set of heroes, in Plato's narration, at the level of the figurative system, there is a similarity of the main characters, their subordination to one goal and idea. This factor made it possible to create a classification of the folklore type of hero, where each hero of the story is included in the structure of the folklore image of the "third son". Terminologically, this phenomenon is designated as "Platonic man".

"Platonic man" is the main hero of Plato's narration (only the writer's stories taken into account), genetically descending to the fairytale hero, containing the main features of the "third son" and concentrating the fairytale energy. The folklore principle of "Plato's man" does not exclude the originality of his performance, the originality of the author's position. As a continuation of the folklore genre tradition (fairy tale - legend - narration - story), Andrei Platonov is one of many who preserves the tradition and serves it. However, the amazing accuracy with which the hero is written, combining several, sometimes multidirectional, characteristics, balancing on the verge of good and evil – this masterpiece corresponds precisely to Plato's narration. "Platonic Man" is the ultimate goal in solving the problem of East Slavic fairytale synthesis in Platonic narrative; he is the result of this synthesis, a polysyllabic dynamic microsystem reflecting the deep processes of inter literary, contributing to the implementation of the complementization function. In the theory of entering literature, along with the concepts of integration and differentiation functions of the inter literary process, the concept of complementary is widely used, i.e. complementary function [16].

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Another way of realizing fairy-tale motives is found in the Russian-language stories of Sukhbat Aflatuni. The modern Russian-language storey of Uzbekistan, creatively rethinking the traditions of creating a genre of a story in Russian and Uzbek literature actively uses folklore traditions as one of the principles of constructing a text. The structure of the story "Clay Letters, Floating Apples" includes legends as a form of the convention that characterizes the parable.

Two legends have an important semantic load in the story: the legend about the dervish and the legend about the dog: "The teacher told. One kind man was walking down the street. He sees that the wounded dog lies, and the worms eat the wound. The man cut off a piece of meat from himself and put it next to the dog. The worms crawled onto this meat <...> and I made a hut for the dog. While she was recovering, he fed her with his meat. When people found out about this, it was already too late. The dog recovered – the man died. At the funeral, the dog was present, expressing grief, and refused food. Then the dog disappeared. She dug up the grave, tore off the shroud and ate the rest of the meat" [17]. The image of a dog in many pagan beliefs personifies the gods of death; a guard between the worlds of the living and the dead, and in Islam, the "black dog" is the Shaitan. In the legend told by the teacher, the dog is a symbol of dark forces. The hero of the legend, rescuing a wounded dog, gradually dies himself, "devoured" by his fears. This legend in the narrative of the work as a plug-in element performs the function of expressing the generalized symbolic nature of the author's ethical position: inertia, limitation, fear of people leads to the death of the soul.

The second legend in the story connected with the image of a dervish: "There used to be a source there, a crack in the ground. The Macedonian went down there <...> then one dervish came, his hair hung down to the knee, tasted the water and spat out: "People, it is not suitable for a mosque" <…> "Suitable for a bath. Wash off the dirt, the snot is different. Once a year, on such and such a day. Until I return, do not drink the water that will come from there" [17]. The legend of the dervish and his proposal to build a bathhouse becomes a parody of the story of the second coming of the Savior. The dervish's request to kill him transformed into a parody of Christ's sacrifice in the name of the salvation of humanity. The people become the killer of their saviour, which is contrary to the eastern tradition of hospitality. Further, the motive for the destruction of everything alien develops in the episode of the second teacher's suicide: "Good. The bath day was soon, they arranged a whole excursion around the wet teacher and calmed down. The poor man does not understand that it is to him, as to holy places, such a pilgrimage from all over the bath ... He hanged himself the next day. One pity: he was buried next to the librarian, and he wanted to lie next to her" [17]. This episode is saturated with murderous irony; here the author uses an oxymoron technique: hospitable people kill a guest (dervish, teacher), instead of a mosque they build a bathhouse, etc. Perhaps the author in an allegorical form tried to show what metamorphoses would occur if someone else's worldview forcibly implanted on the eastern mentality, or, playing with cultural codes, the author debunked the myth of the Absolute. In any case, the writer draws spiritual, everyday issues in a new way, shows their ambiguity and contradiction, refusing edification and rhetoric, invites the reader himself to reflect and draw a conclusion.

In the story of Sukhbat Aflatuni "Penuel", folklore traditions are also realized through the constructive principle of including the legend in the structure of the narrative. The legend about the glass man, included in the narrative, recreates the generalized allegorical character of the story and is the semantic core of the work. The fairy tale parable about the glass man realized in the lethargic dream of Jacob's great-grandson: "My glass feet have ceased to be held in the air. They fell onto the carpet and crashed. I flew on my face into the fragments of my legs" [18]. The loss of the spirit of life and

ideals gradually transforms Jacob into a glass man. Like the hero of the fairy tale, Jacob loses the substance of life – love. The hero from the fairy tale loses interest and taste for life and eventually breaks down; Jacob loses his love for Gulya and subsequently falls into a lethargic sleep.

The traditions of folklore manifested through the inclusion of legends in the story "The Day of Doubt". The fragmentation of the seemingly absurd unrelated events described at first glance, as a result, builds up into a holistic picture of the world order in Durant. The main character Ruslan Triyarsky, a Russian Muslim, is fasting and waiting for the day of doubt about the beginning of the sacred fast.

The genre-forming feature of the story-parable is the inclusion of the legend about heliotide in the chapter "The Thirteenth Hour. Durbek and Akchura". The legend about Durbek and Akchura is based on the biblical motive about the birth of Christ; the good news about the event is the annunciation. The images of the three kings are the embodiment of the images of the three wise men who followed the star and found the holy baby. Christ gave them a stone, breaking it off from his cradle. In the transformed legend, three kings from S. Aflatuni receive the sacred stone Heliotid, which became both a curse and a blessing of the city of Durkent. Iblis, who sent a plague on the stones of helotism, turned a beautiful stone into poison, poisoning all subsequent generations of Malik Khan. Only Akchura, who sacrificed his son the tortoise, received the gift to distinguish the cursed stone from the saint, and all the descendants of Akchura become poets. In the story, this parable performs the function of a model of possible situations with their possible solution, the function of a mediator between history and people. According to its specific characteristics, the story belongs to a parable – a prophecy.

In the sixth part (sixth hour), the plot of the main conflict is given – the search for a way out of the maze. In this chapter, the two storylines merge into one, creating a unified narrative and mirror image of the legend of Heliotide.

The inclusion of legends as a constructive principle in the stories "Clay Letters, Floating Apples", "Penuelle" and "The Day of Doubt" are specific, characteristic of S. Aflatouni, techniques that allow creating a generalized artistic canvas, translating the narrative from everyday description into philosophical generalization.

Conclusion

Thus, in the process of analysis, the moment of connection is established between the main characters in the writer's stories and the folklore type of hero – the third son or the low hero, characteristic of the fairy tale genre. The classification of the main characters of A. Platonov's stories was carried out taking into account the recurring features of their characters. The characters in the writer's novellas, in whose character structure the presence of the traits of a fabulous third son noted, are conditionally classified as a "craftsman eccentric". This type includes, for example, Zakhar Pavlovich – the hero of the story "The Origin of the Master". "Crazy fellow" is a bearer of a special folk, moral truth and memory. His eccentricity (stupidity) is of a special kind and lies in the fact that such a hero lives exclusively for others, does not seek practical benefits for himself. The everyday wisdom of such a hero is of a special kind and is associated with the function of preserving memory, knowing the true essence of the "substance of existence" (A. Platonov). An artisan freak is a hero endowed with the creative talent to contemplate and create wonderful things. The life of skilled heroes is often

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associated with the motive of wandering. For example, in the story "Etheric tract". Among the specific features of the folklore third son, in the terminology of E.M. Meletinsky – "low hero" – variability between passivity and luck, stupidity and cunning, etc. In the course of the analysis, the type of "thinker-hero" was identified, possessing a positive and negative charge. This division is due to the criterion of the significance of what the hero is doing for those around him: thought for the good or for the evil of a person. The second type is attributed to Shmakov, the hero of the satirical story "City of Gradov", in which an exaggerated sense of citizenship was replaced by a human, natural principle. The concepts of "thought" and "mind" appear in the story with a negative characteristic. At the same time, for A. Platonov, the moment of affirming the fragility of the border between a good and an evil deed is important. The type of hero-thinker with a positive charge is divided into two subtypes – these are hero-contemplators (they move along the earth for short moments, stopping at one point or another and again continuing their endless path) and hero-figures. The contemplative heroes are witnesses of events, among the main features of which are aloofness and disinterest in what is happening (Pukhov, "The Secret Man"; Voshchev, "Pit"; a poor soul, "For the future"). The motivation of their activities is due to internal, personal (innermost) reasons, which contrast with the general pathos of false heroism. Hero-activists combine a spiritual impulse and action for the good of humanity. This subtype includes Nikolay Vermo (Juvenile Sea) and Nazar Chagataev (Jan). Both heroes have fabulous features – they are looking for a wonderful item. Chagaev is looking for happiness and the legendary Jan people; Vermo is the sea of youth. Among the main character traits of these heroes are an inspirational, creative impulse, a thirst for activity. The search for a wonderful subject is combined in the stories with the search for a bride. There are two fairy-tale motives in the stories – the search for the bride and the test of the groom by the bride, combined with the motive of struggle-competition. The result of the study was the identification of a special type of hero – "Platonic man", correlating with the folk tradition and embodying the features of the individual author's style of writer.

Another way of realizing fairy-tale traditions highlighted in the stories of Sukhbat Aflatuni "Clay Letters, Floating Apples", "Penuel" and "The Day of Doubt", which is largely due to the parable character of Russian-language stories. Moreover, the folklore discourse in the stories of Sukhbat Aflatuni is realized through the inclusion of stories of legends and fairy tales in the narrative.

Thus, in Russian literature, on the example of A. Platonov's stories, the specificity of folklore discourse is determined with the fabulous motive of the "third son" transformed into a "Platonic man". In addition, in Russian literature, using the stories of S. Aflatuni as an example, the traditions of folklore are the formal level of narration, the parable character of which is formed now of inclusion of fabulous and legendary material in its structure.

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