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THE WORLD OF POPULAR CARNIVALITY IN N. GOGOL'S “EVENINGS ON A FARM NEAR DIKANKA”

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Carnivality is a special type of popular laughter culture, which has had a strong influence on art and fiction for many centuries. Thanks to carnivality not only the author's model of the world and man has changed significantly, but also significant adjustments have taken place in the writer's discourse itself. Various forms and types of folk carnivality form the basis of Gogol's collection "Evenings on a Farm near Dikanka". Ukrainian folk festive and fair life, well known to the author, is described in most of the stories in this book. And motives of the holiday and merry atmosphere are revealed in the stories and images. The study of this aspect is significant and relevant, as it allows us to expand our scientific understanding of the artistic world of this Russian classic.

The aim of the study is to identify universal motifs of carnival in the book "Evenings on a Farm near Dikanka" as the basis of the author's comic discourse.

Material and methods. The material for the study was the writer's cycle of short stories. Research methods: concrete-historical, descriptive.

Findings and their discussion. As is well known, carnivality refers to the transposition of forms of folk-meaning culture into the language of literature.

The main goal of carnivality is to change the usual ideas about the world, to change the usual order of things, to ridicule everything habitual and familiar in order to contribute to its revival and renewal through denial, ridicule.

Gogol's carnivality is a situation where the characters, as it were, put on masks, show unusual properties, change places and everything seems confused, mixed up and unusual. A kind of Gogol's fiction arises on this basis [3, p. 131].

"May Night" widely describes the pictures of parubki festivities. These episodes are the beginning of the plot of the work: the protagonist Levko decides to teach his own disreputable father a lesson, and he encourages the rambunctious couplets to play a practical joke: "Do you agree to have a good laugh today? [2, p. 86]. For this reason, he

asks everyone to change clothes "who gets into whatever." Here Gogol touches upon not only aspects of the traditional generation gap, but also the motive of carnival dressing up, public ridicule of the "head" is practically realized.

The Night Before Christmas is also dominated by motifs of carnality. As soon as the devil stole a month from the sky, everything got mixed up in the human world. And all he had to do was to hurt his enemy, blacksmith Vacula. However, according to the laws of carnality, the infernal character, who had decided to deceive everyone, was fooled himself: he was captured by Vacula and obediently forced to serve the hero.

The evil element – the devil becomes a character who is no longer feared, but rather laughed at. For example, Vacula was amused by the way the devil sneezed and coughed when the hero took a cypress cross off his neck and held it up to him.

In this work, the image of Patsyuk is also comical. The author shows a very fascinating and multifaceted scene when Patsyuk eats dumplings. His laziness, gluttony and sense of his own power drove the character to the point of wanting to do nothing physically, but to use magic to make the dumplings fall into his mouth.

Talking about Gogol's work, the scientist M.M. Bakhtin noted the carnival motif of playing the fool in the underworld, presented in the story "The Missing Letter". The plot is based on the fact that the witches, playing, suggest to the narrator's grandfather joining them and promise to return, if he is lucky, his hat.

The chronotope of carnality was defined by Bakhtin as a "merry place" and "merry time", that is, the singularity of the place and time is a prerequisite for the manifestation of the corresponding comic beginning.

An example of a 'merry place' in Gogol is, for example, the fair, where all the people seem to unite in a carnival riot, or St Petersburg, where everything seems unusual for a simple blacksmith. "Merry time" is, in the book, the night before Christmas itself, any holiday.

The folk festive character of Gogol's laughter in "Evenings on a Farm near Dikanka" also has a dual character. Bakhtin rightly noted that laughter is always accompanied by tears, merriment by fear, birth by death, and so on. J.W. Mann pointed to "the rethinking of motifs, images and scenes traditionally associated with folk-mocking culture, the complication of ambivalence, the gaping contrast of individual death and the life of the whole" in Gogol's prose.

This Russian writer often turned to the artistic device of hyperbole (both in portraiture and in the plot), which again can be interpreted as additional artistic means of carnivalisation in the construction of the artistic world.

So, the folk laughter basis of Gogol's laughter world is beyond doubt. Moreover, M.M. Bakhtin noted in Gogol various manifestations of folk culture of laughter and the Rabelaisian carnival tradition.

At the same time, one should note the ambiguity of the laughing nature of Gogol. The writer, who deeply felt the universality and power of his laughter at the same time, "could not find a suitable place, nor a theoretical justification and illumination for such laughter in the conditions of the "serious" culture of the XIX century" [1, p. 531], – M.M. Bakhtin considered.

The peculiarity of the artistic world of Gogol's stories is associated primarily with the extensive use of folklore traditions: it is in folk tales, semi-pagan legends and legends that the writer found themes and plots for his works. He was referring to the legend of

the fern that blooms on the night before St. John's Eve, the legend of mysterious treasures, the sale of the soul to the devil, the flights and transformations of witches, etc. Many of his works feature mythological characters: sorcerers and witches, werewolves and mermaids and, of course, the devil, to whose shenanigans popular superstition is ready to attribute any evil deed.

Conclusion. Carnival laughter is very organic of Gogol's discourse. N. Gogol, who deeply felt the people, their element and spirit, had to introduce a truly carnival basis into his comic world.

Gogol's fiction has forever become a treasure not only of Russian, but also of world literature, entered its golden fund. Modern art openly recognises Gogol as its mentor. The ridiculous is paradoxically combined in his work with the tragic. Gogol has revealed the common origins of the tragic and the comic (including carnival ambivalence). Gogol's ideological and stylistic influence in literature is palpable in the novels of Bulgakov, in the plays of Mayakovsky, and in the phantasmagorias of Kafka. Years will pass, but the mystery of Gogol's laughter will remain a mystery to new generations of readers and followers.

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