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PRINCIPLES OF MYTH-MAKING IN THE POETRY OF D. A. PRIGOV

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ABSTRACT
The article analyzes the principle of myth-making in the lyrics of Dmitry Alexandrovich Prigov, one of the founders of Moscow conceptualism in poetry and fine art.
KEY WORDS: *poem cycle, myth, absurdity, genre, poetry, parody, «flicker»*

One of the components of the first volume of the collected poems of Dmitry Aleksandrovich Prigov, published in Vienna in 1996, is a cycle entitled “Historical and Heroic Songs” (1974). The more than twenty-year period between the creation and mass publication of the cycle is traditionally explained by the non-opportunistic nature of Prigov’s work and personality, which gained wide popularity in his homeland only during the perestroika era.

In the preface to the cycle, the author gives a lengthy discussion of the type of mythological consciousness prevalent in Soviet society, which has a “Pushkin-Dostoevsky-Tolstoyan” character, and in some cases a more destructive “Zoshchenko-Kharms” character, which, under the influence of the prevailing historical and cultural element, recodes the stable (positive) image of folk heroes. The stability of not so much these images themselves (according to Prigov, “ranks”), but the motifs that construct them by the popular consciousness is indicated by their vacancy, the replacement of which is facilitated by the “plastic and sweet fusion” in one person of previous characters of folklore and religion (St. George the Victorious + Anika the Warrior = Vasily Ivanovich Chapayev). Of no small importance for Prigov is the very perception of these candidates newly revealed in the cultural consciousness. Warning against the "danger of a purely horizontal slice of time, which gives rise to either pure irony or stylization, like neoclassicism" [1], the author sees his task as examining the entire vertical slice of time, leaving no doubt about the seriousness of the principle of reproduction. Such an approach, with an unequivocally critical perception of the content of the work by the reader, reveals the method of the absurd, when the belief in the reality of reproduction is based on the illogicality and paradoxicality of the author's thinking.

O. L. Chernoritskaya notes: “The method of reducing to absurdity, having become the flesh of artistic works, has not ceased to be a phenomenon that destroys the artistic material of culture” [4]. Deconstruction of myth, and sometimes renewal of its semantics, becomes a priority task of postmodernist literature.

The recoding of the cultural myth occurs in Prigov both at the level of anthroponymy and as a result of the unexpected intersection of key historical events and biographies of their characters. In the poem "Patriot", a plot from the Patriotic War of 1812 is unobtrusively intertwined with the author's non-trivial interpretation of the name of one of the leaders of the national liberation movement against the Polish interventionists, Dmitry Pozharsky:

When Napoleon is furious
Alexander has half of Russia,
Already chopped off, Dmitry Prince
There lived a handsome young man in Moscow.

He said: "Mother Russia!
With the Poles, with whom else are you friends,
Where are you going?" - he began to set fire to
Houses, and was nicknamed Pozharsky[1] [3, p. 131].

The same play with the semantics of the name of the historical hero is also manifested in relation to the surname of Suvorov. Moreover, the motives for the nomination, allegedly carried out in the popular consciousness, are different in different poems of the cycle. Thus, in one of them, the reason for the nickname was that "he harshly bugged the Poles" ("Servant of the Fatherland"), while in the poem "Catherine and Pugachev" the interpretation of the surname-nickname is built in the context of the suppression of Pugachev's peasant uprising.

The story of the miraculously saved sovereign, which has been around since the 18th century and on which Pugachev's imposture was based, is recoded by Prigov in the mainstream of everyday erotic jokes about a guards hussar in love with Catherine (in the author's interpretation). The figure of the tsar's guard Suvorov, who thwarted Yemelyan's plans and caught up

[1]Here and below, the poems of Dmitry Aleksandrovich Prigov are given in interlinear translation

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with the latter after his escape from the tsar's bedroom, introduced at the climax, leads to a pseudo-folk antinomy:

For this national feat,
His night fear and flaw,
Suvorov was nicknamed the stern
And the Scarecrow - Emelyan [3, p. 136].

Historical songs as a genre developed in Rus' during the era of the Tatar-Mongol conquest and existed until the mid-19th century. Their vitality can be explained by their high dynamism, which brings them closer to ditties, and a fairly simple composition, which usually includes one plot, built on the principle of a monologue or dialogue. Based on the name, the heroes of the songs were characters from Russian history, from princes and emperors to famous leaders of peasant uprisings. Thus, in attracting such figures as Catherine the Great, Suvorov, Pugachev or Pozharsky as objects of depiction, Prigov's following of the folklore tradition can be traced. Stylization under historical songs often occurs due to the use of colloquial speech of the people's language ("zhuchil", "eynoy") and the introduction of stable speech structures characteristic of the folklore tradition ("Like Stenka the scoundrel / Had a house with three porches").

On the contrary, the inclusion in the cycle of dedications to Stalin ("Stalin and the Girl", "Stalin and Alliluyeva"), Gorky ("Maxim Gorky's House"), Kalinin ("Kalinin and the Girl"), Chapaev, Budyonny ("Song of the Dashing Red Army Commander"), Gagarin, Khrushchev and others speaks of the renewal and expansion of the genre and thematic boundaries of the historical song. This task is also facilitated by the active use of colloquial vocabulary, as well as the parodic playing on the cliches and slogans of the Soviet period ("Today I praise the heroes again!"; "... In the sky the stars of the ancient Kremlin shine again / Like the Red Bear" [3, p. 125]). This wandering of the author between eras, cultures and languages corresponds to the strategy of "flickering" developed by Prigov, in which the artist's distance from texts, gestures and behavior presupposes his temporary "sticking" into the above-mentioned language, gestures and behavior for exactly the time that he is not completely identified with them, and again "flying away" from them to the meta-point of the strategeme and not "sticking" into it for a sufficiently long time that he is not completely identified with it" [2, pp. 58-59].

In some texts of the cycle, one can find references to works of classical literature or parodic imitation of a separate artistic movement. Thus, in the poem "Dmitry Donskoy", Batu is ironically presented as a traditional character of romantic poetry of the early 19th century:

Driven away from home by melancholy
And restless, like a fugitive,
Batu with his sad horde
Finally came to Russia [3, p. 137].

The key plot lines and motifs of Pushkin's "Song of the Prophetic Oleg" are found in the already mentioned text - "Song of the Dashing Red Army Commander". Prigov adopted not only the genre definition of "song", but also the poetic meter used by Pushkin - a tetrameter amphibrach, with a discrepancy in strophic units: six-line verses in Pushkin and quatrains in Prigov. The historical figure, one of the first Russian princes, acquired in the popular consciousness the features of a semi-legendary heroic personality, who, according to Prigov, was one of those ranks of folk heroes, for the position of which Budyonny was chosen.

In Prigov's poem, the place of the sorcerer is taken by a tied-up White Guard - "Belyak", who prophesies "death from cattle" to Budyonny. Thus, here we find a following of the chronicle plot about the death of Prince Oleg, set out by N. Karamzin in his "History of the Russian State", which, according to one version, Pushkin relied on when working on his historical ballad. The plot echoes of both songs continue with the motif of parting with a beloved horse, however, unlike Pushkin, Prigov does not focus on this moment, making it clear only that the army commander "preparing blow after blow, / He rushed after Mamontov" [3, p. 120]. The discrepancy is also found in the scene of the hero finding his favorite: in Pushkin's ballad, Oleg knows nothing about the fate of the horse until he asks his warriors about it, while in Prigov's poem, Budyonny is aware of its death. The absurd remark of the army commander ("I would like to look at him / Posthumously at my leisure!" [3, Ibid.]) combines the well-known military-clerical cliché "posthumously" and the common formulation accepted in popular usage "to do at my leisure." The army commander's subsequent visit to the horse's remains parodies the culminating scene of Pushkin's ballad: Budyonny, in confirmation of his daring, chops off the head of a snake that has crawled "out of the bone." The inclusion of a direct quotation from "The Song of the Prophetic Oleg" leads to a lexical repetition that stylizes the performer's popular speech:

From bone, meanwhile, a grave snake
Hissing meanwhile crawled out [3, P.121].

CONCLUSIONS

The recoding of the cultural myth occurs in Prigov both at the level of anthroponymy and as a result of the unexpected intersection of key historical events and biographies of their characters.

Historical songs as a folklore genre with a number of distinctive features arose in Rus' in the 13th century during the era of the Tatar-Mongol invasion and existed until the middle of the 19th century.

In Prigov's use of such figures as Catherine the Great, Suvorov, and Pugachev as objects of depiction, one can trace the following of the folklore tradition. Stylization under historical songs often occurs due to the use of colloquial speech of the people's language and the introduction of stable speech structures characteristic of the folklore tradition.

On the contrary, the inclusion of dedications to Stalin, Gorky, Kalinin, Chapaev, Budyonny, etc. in the cycle speaks of the renewal and expansion of the genre and thematic boundaries of

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the historical song. This task is also facilitated by the active use of colloquial vocabulary, as well as the parodic playing on cliches and slogans of the Soviet period.

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