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The complex study of folklore: the multidisciplinary and interdisciplinary approaches

Annotation. *The 21st century has seen a significant increase in complex processes in the sciences and humanities. The importance and necessity of integrative research are clearly evidenced by the humanities, including folklore and folk studies. In this regard, folklore faced the objective need to re-evaluate its developmental tendency and clarify the object of its study in the context of a radical change in the place and role of folklore in modern science. The scientific approaches that developed earlier in folklore, including multidisciplinary ones, do not always allow characterizing with sufficient completeness the completely modern folklore process. Moreover, this circumstance poses new tasks for modern folklore, for the complex study of folklore. In order to contribute to the realization of this task, a scientific article on «The complex study of folklore: the multidisciplinary and interdisciplinary approaches» is proposed.*

Starting from the theoretical and methodological basis, the article analyzes the problems and possibilities of comprehensive study of folklore tradition and its prospects in terms of synergetic theory.

In the course of the work comparative-contrastive, inductive and narrative analyzes were applied. The obtained results show that the term «complex study» includes multidisciplinary and interdisciplinary approaches in folklore study. Each of them has its own capabilities that create a unified scientific basis of folklore studies. An integrated model for the study of folklore implies a single scientific methodology, a single subject, and a single set of scientific tools.

Keywords: *folklore, folkloristics, interdisciplinary approach, multidisciplinary approach, complex study, integrative method, monodisciplinary study of folklore, interdisciplinary study of folklore*

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Introduction

In modern society, there is a significant advance of theory by practice. In the context of the ongoing processes of folklore transformation, accompanied by both the emergence of new research objects and the actualization of interdisciplinary research, it seems timely to pose the problem of improving the analytical tools of the science of oral folk art.

From time to time in the development of sciences, in the words of synergetic, there comes a kind of bifurcation point after which they begin to be structured differently. Apparently, folklore studies has entered a similar phase as a system capable of interacting with a number of other disciplines in solving its own problems, forming a field of integrative research. This is its objective property, and not an invention of idle researchers, not violence against science, which has just proved its right to independence from mythology, ethnography, literary studies, in the context of which it existed as if in a collapsed form. The appearance of the term «folklore» has had the most favorable effect on the differentiation of the science of oral folk art. Gradually, general folklore studies are taking shape, developing the theory of folklore and the methodology of folklore research. Ethnically marked and philological folklore studies are determined with the object of research, the conceptual basis of the latter of which was the understanding of folklore as the art of words. Folklore genres in the historical development of their artistic form and content are chosen as the main subject of its study.

Materials and research methods

Fundamental scientific research and modern works of domestic and foreign scientists on a comprehensive approach to the study of folklore are used as research materials.

In the course of the work, an interdisciplinary system approach, comparative and inductive analyses were applied.

Degree of research on the topic

The approach to folklore as a syncretic phenomenon was justified by A.N. Veselovsky,

and the method of its practical implementation was proposed by Yu.M. Sokolov in the mid-1920s, when he called for «joint study of folklore» by the forces of «men of letters, ethnographers, art historians, musicians, artists of artistic storytelling and vocal arts [1; 231].

Over the past decade, an integrated approach has been declared one of the fundamental conditions for the fruitful study of folklore works, conducting expeditionary research, and it is hard to not agree with this.

The subject of folklore studies is folklore – a multifaceted and multifunctional phenomenon, the very nature of which requires a comprehensive analysis of its components. To understand «the most complex bundle of interdependencies of a text with other texts, with its own microsystem and its components, with a general folklore macro system and, finally, with nonverbal texts and systems» in order to identify the content of syncretic genres of folklore, expressed by the means of different languages (codes): verbal, musical, sign language and dance, the language of clothing and ritual dishes, it is impossible to do without a comprehensive study.

An integrated approach, on the one hand, is interpreted as a special method or methodological principle («method of methods»).

Then, it is associated with such established and widely used scientific folklore methods as typological, textual, cultural-geographical, historical-comparative, etc.

At the same time, the essence of the integrated approach (or method), judging by well-known works, seems to be clear and does not constitute a problem, which apparently explains the widespread use of the concept of complex» in the titles of scientific articles, conferences, collections [2, 6].

However, upon closer examination of the concept of «integrated approach», it becomes obvious that it is understood in a very striking way. One group of scientists considers the complex method as a different disciplinary parallel and (or) simultaneous study (collection, systematization) by representatives of different sciences of the same folklore phenomenon (text, genre). For example, a philologist, historian, and teacher, while making their conclusions,

scientifically based and evidence-based, from the position of their discipline, analyze a fairy tale, a song.

The idea of a comprehensive study of folklore is most prevalent in «ethnography». D.K. Zelenin, P.G. Bogatyrev, V.Ya. Propp, M.M. Sokolov, M.K. Azadovsky and others.

At the end of the XIX century, one of the first theorists of folklore V. Lesevich spoke about the need to study it within the framework of ethnography, which puts the study of folklore into one of those vast parts of scientific knowledge where the «science of folklore» is imbued with a truly philosophical character» [3, 349].

Historians, art historians of all directions, and later structuralists, culture experts, etc. they are also trying to prove their self-sufficiency in solving the problem of complex study of non-verbal forms of traditional culture. They claim, in particular, that «the highest degree of synthesis of interdisciplinary approaches to various materials» (art, literature, folklore, folk culture, religion, etc.) was achieved in structural and semiotic works [4, 32]

As experience shows, each scientist analyzes folklore from the position of their scientific interests, using their specific (philological, sociological, musicological, etc.) scientific methods, as a rule, without going beyond them.

Analysis

In the last decade, an integrated approach has been declared one of the basic requirements for fruitful study of folklore works and expeditionary research. One can only agree with this.

The object of folklore studies - folklore - is a multi-layered and multi-functional phenomenon, the nature of which requires a comprehensive analysis of its components. In order to understand «the highly complex bundle of interdependencies of a text with other texts, with its microsystem and components, with the general folkloric macrosystem and finally with non-verbal texts and systems», in order to identify the content of the genres of folklore, which is syncretic in nature and expressed amidst different languages (codes): verbal, musical, sign language and dance, the language of dress and ritual dishes,

one cannot do without a comprehensive study [5, 41].

Until the middle of the XX century, folklore was considered only as oral and poetic creativity (the art of words, oral literature, etc.), and folklore studies for many years, almost a century, as a purely philological discipline. This had very negative consequences: the methodology of folklore studies, the most important section of it, essentially remained in an embryonic state until the last quarter of the XX century.

The relations of folklore studies and other sciences, as philology or ethnography, certainly cannot be called simple. From the first steps of its formation, folklore studies sought to distinguish itself, and not only strictly followed their paradigms. The vectors of their interaction are marked by different directions, different intensity and depth of interpenetration, and often conflict.

The multidisciplinary approach allows you to gain versatile knowledge about folklore and does not have a clear structure, it is based on different scientific criteria and parameters.

At the same time, for some sciences folklore is a more familiar subject of study, for others it is less familiar; some disciplines have already formed detailed sections related to the study of folklore, others are still only engaged in solving such a task.

The multidisciplinary approach does not imply as a prerequisite the idea of interaction of sciences that study folklore at some level, including interaction with folklore studies. Each of the fields of knowledge is usually limited to the study of a certain segment of folklore reality (musical, instrumental, dance, song, game, poetic, etc.).

The multidisciplinary study of folklore can be considered only as the first stage (or as a condition) for the formation of a comprehensive study. Another group of authors believes that the complex method is not a mono-disciplinary, but an interdisciplinary study of folklore.

V.E. Gusev, apparently, does not accidentally introduce a clarification in the title of one of his articles, in which, in particular, he gives numerous examples of various scientific centers, etc. It is important to note some provisions of article V.E. Gusev, concerning the organization

of interdisciplinary research and their conduct (the requirement of scientific methodology, the training of complex specialists, etc.), as well as his idea that this approach should be manifested primarily in the fixation of folklore texts [6, 338]. This applies to field practice, when representatives of different sciences (from philologist to ethnographer) participate in the expedition.

Technical means have recently been assigned a special role in ensuring the comprehensive collection of folklore. F.S. Kapitsa calls the current stage a transition from textual to hypertext fixation (meaning simultaneous placement of text, graphic, musical, sound materials on one electronic medium; if add a photo or video sequence to them, we can talk about fixing hypermedia). Please note: we are again talking about the complex fixation of the folklore text [7, 192]. The legitimacy of such a statement of the question is obvious. As the seminar held in April 2004 at the State Republican Center of Russian Folklore showed, only such fixation brings the researcher as close as possible to the comprehensive study of folklore. However, a multidisciplinary study of folklore is also possible on the basis of traditional, i.e., multi-object and multi-time fixation, which has been done for many years by field folklorists.

Interdisciplinary methods are also used in different ways. The essence of the interdisciplinary approach is to combine the methods of different sciences studying folklore based on established borderline interests. At the same time, the principle of methodological synthesis is laid already at the stage of developing special programs for collecting material: interdisciplinary study from the very beginning becomes a conscious task, for the solution of which certain scientific and organizational actions are taken. Sometimes the methods of a discipline are «declared» basic, and methods of other sciences are superimposed on them. On the one hand, folklore studies is the science of artistic (aesthetic) phenomena of everyday folk culture. [8, 121].

These include folk song, oral-poetic, musical, choreographic, dramatic, visual creativity; on the other hand, the subject of folklore is the

aesthetic side of all phenomena of everyday folk culture (in particular, tools of labor and everyday life, clothing, hats, caskets, spinning wheels, household and residential buildings, etc.).

Results

Based on the data considered, it can be distinguished that before the emergence of the folklorist as an independent science, folklore was studied within the framework of different disciplines: historical-philological, ethnographic, etc. They entered language, beliefs, customs, customs, rituals, family relations, etc. Although folklore remained a peripheral object for these sciences, they have already tested quite productive methods of its analysis.

Being formed as a separate discipline, folklore studies to a certain extent used these developments. The methods of philology, history, and ethnography were borrowed from previously established sciences. However, folklore studies failed to take full advantage of the achievements of their predecessors.

In recent years, such «definitions» have appeared more and more often, which cannot but cause fears for the fate of folklore studies itself. When expanding its borders to the scale of the entire traditional culture as a whole, it is offered a deliberately dead-end path. In a situation of active interaction with various sciences studying folklore, folkloristics, on the one hand, should have a clear concept of its development as a self-sufficient field, and on the other, its basic provisions should be an integral part of various folklore subdisciplines, act as a basis for the formation of historical and theoretical generalizations concerning traditional artistic culture. Developing the idea of an integrated approach in the direction of an increasingly dynamic integration of methods, it seems that we can talk about the formation of a new, in a certain sense, programmatic and methodological core of folklore studies. The concept of «complex» includes multidisciplinary, interdisciplinary and inter-contextual approaches in the study of folklore. Each of them has its own capabilities, creating a single scientific base of folklore studies [9, 65].

The multiintegrative approach makes it possible to give folklore a new look, to increase its importance as a general and universal science, which has an appropriate basis for the full study of folklore texts and traditions [10, 33].

The integrative method is the most comprehensive, organically integral, and multifunctional. This method serves as a kind of core of folklore studies: different sciences, overlapping, superimposed on each other, provide a common field in which folklore can simultaneously and naturally be analyzed as a whole. These sciences themselves continue to maintain both interdisciplinary connections and their own mono-disciplinary in the study of folklore.

Their interaction is carried out in a structuring «folkloristic core», which appears as the most complete model of a comprehensive method of analyzing folklore tradition.

Conclusion

Based on the results of the study, a number of conclusions can be drawn:

First, from time to time in the development of sciences, in the words of synergetic, there comes a kind of bifurcation point after which they begin to be structured differently. Apparently, folklore studies has entered a similar phase as a system capable of interacting with a number of other disciplines in solving its own problems, forming a field of integrative research. This is its objective property, and not an invention of idle researchers, not violence against science, which has just proved its right to independence from mythology, ethnography, literary studies, in the context of which it existed as if in a collapsed form. Secondly, the appearance of the term «folklore» has had the most favorable effect on

the differentiation of the science of oral folk art. Gradually, general folklore studies are taking shape, developing the theory of folklore and the methodology of folklore research. Ethnically marked and philological folklore studies are determined with the object of research, the conceptual basis of the latter of which was the understanding of folklore as the art of words. Folklore genres in the historical development of their artistic form and content are chosen as the main subject of its study.

Thirdly, it should be emphasized that the integration of various sciences in the study of folklore can be regarded as one of the most important trends at the present stage of the development of folklore studies. However, it does not follow from this that the differentiated study of folklore by different sciences has lost its meaning. Integration in folklore studies is not just mutually dependent, but are different sides of the same process.

Fourth, over the past half century, philologists, musicologists, and representatives of other sciences have taken an important step towards recognizing the interdisciplinary approach as a real scientific fact. Musicologists, philologists, art historians use ethnographic and cartographic descriptions, philosophical and linguistic analyses of texts, sociological methods concerning the existence of folk songs, fairy tales, anecdotes, etc.

Fifth, in modern society, there is a significant advance of theory by practice. In the context of the ongoing processes of folklore transformation, accompanied by both the emergence of new research objects and the actualization of interdisciplinary research, it seems timely to pose the problem of improving the analytical tools of the science of oral folk art.

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Комплексное изучение фольклора: мультидисциплинарный и междисциплинарные подходы

Аннотация. В XXI веке наблюдается значительный рост комплексных процессов в области естественных и гуманитарных наук. Значимость и необходимость интегративных исследований наглядно демонстрируют гуманитарные науки, в том числе фольклор и фольклористика.

В связи с этим фольклористика оказалась перед объективной необходимостью переоценки тенденции развития, уточнения предмета своего изучения в связи с кардинальным изменением места и роли фольклора в современной науке. Научные подходы, сложившиеся в фольклористике ранее, в том числе монодисциплинарные, не всегда позволяют с достаточной полнотой охарактеризовать весь современный фольклорный процесс.

И это обстоятельство поставило перед современной фольклористикой новые задачи, по комплексному изучению фольклора.

В целях внесения вклада в выполнение вышеуказанной задачи предлагается научная статья на тему «Комплексное изучение фольклора: полидисциплинарный и междисциплинарные подходы».

В статье на основе теоретико-методологической базы проанализированы проблемы и возможности комплексного изучения фольклорной традиции и её перспективы в русле синергетической теории.

В ходе работы применены сравнительно-сопоставительный, индуктивный и нарративный методы исследования.

Полученные результаты показывают, что термин «комплексное изучение» включает в себя полидисциплинарный и междисциплинарный подходы в изучении фольклора. Каждый из них обладает своими возможностями, создавая единую научную базу фольклористики. Комплексная модель изучения фольклора предполагает единую научную методологию, предмет, научный инструментарий.

Ключевые слова: фольклор, фольклористика, междисциплинарный подход, полидисциплинарный подход, комплексное изучение, интегративный метод, монодисциплинарное изучение фольклора.

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Фольклорды кешенді зерттеу: полипәндік және пәнаралық әдістер

Аңдатпа. XXI ғасырда жаратылыстану және гуманитарлық ғылымдар саласында кешенді процестің айтарлықтай өсуі байқалады. Интегративті зерттеулердің маңыздылығы мен қажеттілігін гу-

манитарлық ғылымдар, оның ішінде фольклор және фольклортану ғылымыда айқын көрсетіп отыр. Осыған байланысты фольклортану ғылымында өзінің даму бағытын қайта бағалаудың, фольклордың қазіргі ғылымдағы орны мен маңызының түбегейлі өзгеруіне байланысты зерттеу тақырыбын нақтылаудың қажеттілігі туындауда. Фольклорда бұрын қалыптасқан ғылыми әдіс-тәсілдер, оның ішінде монопәндік әдіс-тәсілдердің қазіргі фольклорлық процесті сипаттау мүмкіндіктері толық ашылмайтындығы байқалуда.

Бұл жағдай қазіргі фольклортанудың алдына фольклорды кешенді зерттеу бойынша жаңа міндеттер қойып отыр. Осы міндетті орындауға үлес қосу мақсатында «Фольклорды кешенді зерттеу: полипәндік және пәнаралық әдістер» атты ғылыми мақала ұсынылады.

Мақалада теориялық-әдіснамалық базалардың негізінде фольклорлық дәстүрді және оның синергетикалық теориялық сәйкес дамуын жан-жақты зерттеудің проблемалары мен мүмкіндіктері талданады.

Жұмыс барысында салыстырмалы-салғастырмалы, индуктивті және нарративті зерттеу әдістері қолданылды.

Алынған нәтижелер «кешенді зерттеу» термині фольклорды зерттеудегі полипәндік және пәнаралық тәсілдерді қамтитынын көрсетеді. Олардың әрқайсысының фольклортанудың бірыңғай ғылыми базасын құруда өзіндік мүмкіндіктері зор. Фольклорды зерттеудің кешенді моделі бірыңғай ғылыми әдіснаманы, бір тақырыпты, бір ғылыми құралдарды қамтиды.

Кілт сөздер: фольклор, фольклортану, пәнаралық тәсіл, полипәндік тәсіл, кешенді зерттеу, интегративті әдіс, фольклорды монопәндік зерттеу, фольклорды пәнаралық зерттеу

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