

Natalia TULIAKOVA

Department of Foreign Languages
National Research University Higher School of Economics
16 Soyuza Pechatnikov, St-Petersburg, 190 008, Russia
n_tuljakova@mail.ru

UDK 821.161.1.09-343

Izvorni znanstveni članak

Primljeno: 2. veljače 2016.
Prihvaćeno: 16. rujna 2016.

Ekaterina KUZNETSOVA

Department of Foreign Languages
National Research University Higher School of Economics
16 Soyuza Pechatnikov, St-Petersburg, 190 008, Russia
morkuvka@yandex.ru

EASTERN TALES FOR WESTERN READERS: A COMBINATION OF TRADITIONS WITHIN D. MAMIN-SIBIRYAK'S *LEGENDS*

Summary

The paper analyses Mamin-Sibiryak's *Legends* (1898) cycle, which appeared at the time when legends in Russia were at the peak of popularity. The cycle is a masterful stylization of Asian folk tales belonging to some of the minorities of the Russian Empire, and it fuses together Oriental and Occidental literary and geopoetic traditions. The background of the cycle creation and an analysis of the Asian and European roots of the legends reveal the ways in which the two cultures are combined by the author. Mamin-Sibiryak uses Oriental stylization, typical of the folk-lore of minor ethnic groups of the Trans-Urals, on the levels of language and imagery. His artful employment of linguistic and poetic devices such as foreign words, alien names and *realias*, zoomorphic metaphors and similes, as well as concepts and sets of values not typical of European mentality, misled his contemporaries into thinking that he had published some collected folk material. However, the writer created his own plots, following patterns and motifs mostly characteristic of both Western and Eastern cultures. There are similarities between the plots and the motifs of the cycle and those of the European Romanticism, Buddhism, Indian epics, and Biblical scenes. Consequently, Mamin-Sibiryak's choice of plots may be aimed at identifying some basic similarities between these traditions. A study of the cycle proves that the impact on the legends by A. Schopenhauer's

philosophy, which exploits ideas shared by Eastern and Western cultures, contributes to the interaction of Occidental and Oriental cultures within the cycle on the underlying levels, though the connotation of some Eastern motifs is contradictory to the Western tradition. While creating the legends, the author did not aim just at making the Russian reader acquainted with the folklore of minority groups. Rather, the chosen 'alien' form was intended to help the reader forget about everyday life and perceive some eternal truths concerning morals, history, a person's predestination, and love. We argue that the writer intentionally combined Eastern and Western cultural and literary traditions to achieve a greater effect on his readers.

Keywords: Literary legends, Mamin-Sibiriyak, Trans-Urals folklore, Eastern tales, literary tradition

The objective of the present paper is to examine the way in which the European and the Asian traditions counteract in Dmitry Mamin-Sibiriyak's (1852-1912) *Legends* (1898) cycle, which has rarely been republished and scarcely analyzed. Although some aspects of the *Legends* have previously attracted the researchers' attention, the cultural heterogeneity and complex interplay of traditions in this work have not yet been addressed.

Mamin-Sibiriyak is mostly known for his "gold-mining" novels and short stories, as well as those portraying the life of the Russian province. The *Legends* cycle stands alone from the above-mentioned texts, comprising legends which present a unique combination of Eastern and Western cultures, coexisting within one country. Mamin incorporates sophisticated Oriental stylization and scrupulously fuses the elements inherent in both cultures. Using highly complicated means, he shows that the non-dominant cultures of Russia share the philosophy of the dominant one, despite a very different religion, way of life, and system of values and traditions. The *Legends* cycle shows that the traditions it comprises, though seemingly opposite, share the same ethical, moral, and philosophical basis. The peculiarity of the cycle is that the author never states this idea explicitly, allowing the readers to perceive the text in their own way.

1. Background: Legends in the Russian Literature of the Late Nineteenth Century

Mamin-Sibiriyak's *Legends* were not an unusual phenomenon for the time. Although in European and American literature the genre of legend had been popular since the 1820s, in Russian literature it was in the *fin de siècle* when the legendary genre started to bloom, the process coinciding with the Russian realistic novel being gradually replaced by shorter and, in many cases, more symbolic forms – tales, stories, poetic cycles, and dramas: “In the 1880s, many significant authors turned to parables, tales, legends, in which philosophical issues, formerly hidden behind routine, were revealed” (Dergachev 2005: 210-211). It seems that such a shift in genre preferences happened because of the general changes in cultural and artistic values, and it was revealed in the work of authors irrespective of their manifestations. The features of the legend revealed its romantic origin, especially in the choice of the setting, as the writers who exploited this genre frequently used the national folklore of minor ethnic groups.

According to Gorelov (272) and Dergachev (2005: 210-211), Mamin-Sibiriyak's *Legends* were typical of the time in Russia, and Mamin's work coincided with the intensive genre development in the works of other prominent writers. The form of prosaic legend appeared in the works of the writers of this period along with novels, or was incorporated in them. The genre appealed to F. Dostoevsky (“The Legend of the Great Inquisitor,” included in *The Brothers Karamazov*, 1880), L. Tolstoy (“The Destruction of the Hell and Its Restoration: A Legend,” 1903), N. Leskov (“The Legend of Conscientious Danila,” 1888; “The Beautiful Aza,” 1888; “The Innocent Prudentius,” 1891), V. Garshin (“The Legend of Proud Aggey,” 1886), and V. Korolenko (“The Murmuring Forest: A Polesye Legend,” 1886; “Pugachev's Legend on the Urals,” 1901; “The Legend of the Tzar and the Decembrist,” 1911); A. Kuprin (“Al'-Issa: A Legend,” 1894; “Demir-Kaya,” 1906).

The usage of folklore determined many peculiarities in the texts of the late nineteenth-century legends. First, it accounted for the choice of the setting, which was relatively exotic – the Urals, Siberia, the Caucasus, and Ukraine. Then, it involved the wide use of *couleur locale* as related to names, details, and language means. Finally, it helped to integrate other cultures' images, motifs, and heroes into the dominant culture. As intertextuality and the ties with the literary, cultural, and philosophical tradition strengthened in the 1880-1890s (Zyryanov 12), most texts involved parables, philosophical implications, and a tendency to reproduce the hues of some national or ancient cultures with which the contents of the legend are somehow connected (see also Dergachev 1992: 30).

Mamin-Sibiriyak's choice of an exotic culture was motivated by several reasons. First of all, it helped to differentiate the genre of the literary legend from the fairy tale, which also exploited a miraculous plot. The legend did not have the fairy tale's entertaining intention, its aim being to instruct and tell the sacred truth. Secondly, and maybe more importantly, the choice of the exotic setting let the reader forget about everyday life with its instantly recognizable features by unfolding the philosophical contents of the legend, which was to consider the issues of life and death, faith and religion, love and betrayal.

2. Mamin-Sibiriyak's *Legends*: History of the Cycle

Mamin's interest in folklore is partly explained by the episodes from his biography, which involved constant moving between the western part of the Russian Empire and the Urals. Although he belonged to the European culture, his travels gave him the opportunity to observe the folklore of different social groups at the end of the nineteenth century (Lagunova 13; Konopleva 11-13), starting with that of gold-miners, which invites comparison to Francis Bret Harte (Kitainik 127). He was also keen on the folklore of minor ethnic groups, the Tartars and the Kyrgyz (Kazakh), which he described in his *Legends*. He intentionally searched for the folklore of these groups, as he explicitly stated in his address to the Society of the Lovers of the Russian Language in 1889:

Each summer I have to travel around the Urals, and I never miss a chance to write down everything related to ethnography or everyday life of the vast and diverse land. Among other things, I am willing to take up collecting songs, fairy-tales, traditions, and other folk tales. That is why I am asking the Society to commission me there. (qtd. in Udintsev 76)¹

Alongside with collecting folklore, in *The History of Siberia*, the writer thoroughly studied the works of ethnographers G. Potanin and G. Miller (Soboleva 1989: 18). The hobby resulted in his collection of a series of legends. In a letter from May 31, 1898 to V. Goltsev, the editor of the journal *Russian Thought*, Mamin explained how the *Legends* had appeared: "That is how the volume of the legends appeared. I was impressed by the Shakespearean type of khan Kuchum, and I wanted to write a historic tragedy. I had to study history and ethnography, but above all, the language. I wrote the legend about Kuchum first and the rest of the legends as a kind of practice"² (Udintsev 102). Be-

1 Our translation.
2 Our translation.

fore the *Legends* formed a cycle, Mamin had had them published in journals and newspapers. Chronologically, they were written in the following order: “Baymagan” (1886), “Tears of the Tsaress” (1888), “The Tale of the Siberian Khan, the Old Kuchum” (1891), “Swan of Khantygai” (1891), and “Maya” (1892). Within the cycle, the legends were arranged differently, obviously following the inner logic of a cyclicized text: “Maya,” “Baymagan,” “The Swan of Khantygay,” “Tears of the Tsaress,” and “The Tale of the Siberian Khan, the Old Kuchum.”

3. Asian Traditions in the *Legends*

In the cycle, Mamin-Sibiryak drew inspiration from the folklore of minor ethnic groups occupying the Trans-Urals, which allowed the critics to call the cycle “Eastern legends.” Its peculiarity, spotted by many researches, is the fusion of the imagery and language means typical of folklore. The stylization was so masterful that Mamin’s contemporaries were sure that the author had borrowed the whole stories from the locals. The “Russian Thought” review by A. Alektorov, an expert in the Kyrgyz folklore, who authored several books on it, stated:

Mamin retells old Siberian traditions, in which creations of folk imagination are combined with real historic tales, still remembered by the Trans-Ural non-Russians. Mamin collected the five legends and told them in the elegant form, masterfully retaining the spirit and tone of the Kyrgyz, who created these traditions. . . . One of the legends, named after its personage, Baimagan, depicts the ordinary life of nomadic Kyrgyz – the wealthy Khaybibula, his beautiful daughter Gol’dzein, his old wife, and the poor labourers Baymagan and Urmuguz, who shepherd his wrangles. The rest of the legends . . . are based, for sure, on historic tales and are interesting since they show the stern and dangerous splendor of Central Asian khans, who lived in fantastic luxurious palaces. (qtd. in Soboleva 1989: 64)³

In his turn, Mamin insisted that the legends were the product of his imagination, claiming his authorship to the legends in a letter to Goltsev:

If I borrowed something, it was purely the language, Eastern phrase constructions, typical features in treating the subject-

3 Our translation.

matter. From the history, I took only the legend of Kuchum, except the opening. All the rest, the contents of the legends, personage types, and complications, are created by me solely, and I have not used any of the already existing material or adopted anything. (qtd. in Dergachev 1992: 102)⁴

Mamin's notebooks clearly indicate that he wrote down some expressions, images, and motifs later integrated into the legends (Udintsev 58). Sorochan stresses the importance of the setting in Mamin's *Legends*:

The territory is not merely the background for the unfolding of events (either domestic and cozy or exotic and unfamiliar); it is interconnected with the implementation of the elements of identity or identities into the text; it impresses the reader with the contrast between "home" and an "unfamiliar place;" it allows the authors to modify the sense of subjectivity, which, on the one hand, relies on what is already known and, at the same time, broadens the frames of the known. (2011)⁵

The *Legends* incorporate Oriental elements on different levels. On the most vivid, lexical level, the texts are abundant in alien words – geographical names (mountains Kuz-Tau, Cholpan-Tau; rivers: the Cheche; lakes: Karakul; cities: Isker, Suzgun, Gunkhoy), personal names (Goldzein, Uzhina, Urmuguz, Khaybibula, Sarymbet), and words denoting *realias* (culture-specific items and concepts), which are sometimes described and explained in the author's notes (*kosh* – a round Kyrgyz tent from thick felt; *baranchuk* – a child). According to Kungurtseva, the abundance of unfamiliar words makes the text look exotic, creating the atmosphere of the exotic location (20). Yet, Mamin perceives the heroes of the legends from the inside, not seeing them as exotic (Zhitkova 24).

On the level of imagery, Mamin applies extensive similes and metaphors, which occur in about every fourth sentence. Unlike the Western tradition, in which anthropomorphism prevails, in Mamin's *Legends* zoomorphism is dominant; people, their behavior and senses are compared to those of the animals, not the opposite. The *Legends* also involve a "complex mythological symbolism, which is typical of . . . the general awareness of the Eastern mentality and traditions of the Eastern culture on the whole" (Prikazchikova 68).⁶

4 Our translation.

5 Our translation.

6 Our translation.

This symbolism manifests itself in archetypes, images, and motifs, many of which are alien to Russian and European cultures. Mamin exploited symbols that are not very telling for European culture and look exotic. For instance, the image of grass, one of the central images in the cycle, is related to the natural cycle of life and death, the change of generations. Young people are compared to green grass, old people to the steppe without grass; even thoughts are presented as grass. The central episode of “The Tale of the Siberian Khan, the Old Kuchum” depicts a young woman tearing grass, which turns into an army. In this way, grass symbolizes power and vitality. The image of a horse exploited in the legends is multi-connotational. On the one hand, it is the most valuable animal (*kalym* is paid in horses). Then, a horse is the dearest friend (a heroine, who is dying of thirst, worries mostly about her suffering horses). However, it can also be a source of danger (a character almost dies while trying to tame a wild horse). Some images are known to the Western reader; yet, their meanings are different in the Eastern culture. The image of the wolf (wolf’s blood, wolf’s heart, wolf’s bone, wolf’s heart) implies the meaning of bravery, vivacity, and strength, whereas for the Europeans it connotes cruelty or insidiousness. On the other hand, the fox, a cunning but charming creature in the European culture, becomes a totally repugnant animal in the Eastern perception. The antagonists are frequently called “old foxes,” and the name of one of them, Altyn-Kulgy, means “golden fox.”

As for the sources of plots and motifs, the author incorporates some Eastern myths, usually concerning the origin of different ethnicities:

Three women were suffering in labor. One grasped the earth – she gave birth to the Chinese. Another grasped a tree – she bore the Russians. The third grasped the horse’s mane – and all who ride a horse think of her as their mother. The third conceived from a wolf, and the wolf’s blood has remained in the steppe. That is why the heart of a dzhigit [horseman] is not afraid of the wolf’s eyes, or the wolf’s howling, but is as gay in a blizzard as during a feast. The first mother had humble children who do not like wars. The second mother’s children fight only with the aliens and like their property more than their own. The children of the third mother are scary for everyone. No grass grows where they have trodden. The world belongs to the horsemen. But the blood of the wolf is restless – when there is no war with the aliens, they fight with their kinsmen. (Mamin-Sibiryak 32)⁷

7 Our translation.

Finally, due to the fact that Eastern society is traditionally more collectivistic, as opposed to a more individualistic European one, the Eastern perception of some motifs is contradictory to the European interpretation. The motif of polygamy, for example, does not cause the author's censure, unless a man treats his wives inappropriately or unjustly. Correspondingly, a marriage between a very old man and a very young girl is not automatically condemned, and the wedlock is viewed from the perspective of the kin. The kin is one of the central categories in Mamin's oeuvre, though it is treated controversially by the writer (see also Soboleva 2012: 137). In a legend, anything done for the sake of the kin is approved of, even if it concerns evil spells. The author deploras such actions unless they are beneficial to all the people involved. Thus, for him the merits for an individual and the kin are equally important. As a case, in one of the legends, a young girl is repelled by the love of the old khan, but she starts loving him due to the magic of an old shaman, who prays to the rivers Ob and Irtysh. This is a blessed marriage in the legend; yet, such an attitude would be impossible in the European culture due to its inclination to individualism.

4. The European Pretexts

Though Mamin-Sibiriyak makes a stylization of Eastern legends, he creates plots with patterns and motifs typical of the Western culture. In the following part, we will draw parallels between the *Legends* and European literature to illuminate general similarities and tendencies. "Maya," the opening legend, narrates how khan Sarymbet destroyed the city of his enemy, but took pity on Maya, the beautiful wife of khan Olon-khoy. Sometime after the wedding, she died in labor; the event changed Olon-khoy's life. He settled on the bank of a lake and after his death was buried alongside his wife. Their graves symbolized the power of love even for enemies. The legend is based on the idea of resurrection through a crime – undergoing a kind of catharsis, suffering the way from a sinner to a saint, so popular in the late Antiquity. That is why the legend in many aspects resembles G. Flaubert's "Legend of Saint-Julian the Hospitalier" (1857) with the scene of a ruthless and pointless massacre. According to Zhitkova, cruel naturalism of portrayal is typical of Mamin's historic prose (24). On the other hand, in the cycle, the massacre is a starting point for the protagonist's transformation. Before he can become a better man, a lot of blood must be shed.

The second legend, "Baymagan," tells about a poor Kyrgyz, Baymagan, desperately in love with the beautiful but unkind Goldzeyn, the daughter of the cruel and lustful Khaybibula, who required a big sum of money and one hundred horses from a candidate to marry his daughter. Her mother,

the old and miserable Uzhina, on whom Baymagan took pity, advised him never to marry Gol'dzeyn. Still, in a vain attempt to impress Khaybibula, Baymagan tried to tame a wild horse and got seriously injured. After this episode, he became ruthless and greedy, got the money in dishonest ways, married Gol'dzeyn, and finally murdered Khaybibula in order to marry his youngest wife. Horrified by his own deeds, the injured Baymagan woke up to understand that his life of crime had been but a nightmare. In a year, he married a poor and humble girl, Maken. The legend can be easily understood by the Western reader as it exploits the image of a dream or a nightmare as a type of warning against some big mistake, or even a deadly sin, which a personage can avoid in reality after suffering a nightmare. This motif, for example, can be found in Dostoevsky's *Crime and Punishment*, when Raskolnikov dreams a dream of killing a horse. The same motif is exploited in J.B. Priestley's play *Time and the Conways*, as well as in Korolenko's short story "Makar's Dream."

The third legend, "The Swan of Khantygay," centers around Bay-Sugdy, called the Swan of Khantygay for his beautiful songs. Afraid of death, and having read many books, Bay-Sugdy decided to go on a journey to visit sages to find the truth. One of them told him to get rid of his wealth; the next one advised him to deprive himself of the most necessary things, but the third one explained that composing songs and bringing people joy was the most important thing in his life: "Our happiness is in one day, and the truth of our life is in our conscience. Life is so simple, khakim Bay-Sugdy, and its meaning is not in what you eat or wear. A hungry and a naked man will not become fairer just because he is naked or hungry" (Mamin-Sibiryak 60).⁸ Bay-Sugdy returned home and followed the true purpose of his life. The legend obviously repeats the popular Romantic plot of a person who travels searching for the true aim in life, but in the end returns to the point from where he started. The same idea can be found in Novalis's fairy-tale "The Story of Hyacinth and Roseblossom" from *The Novices of Sais* (1802), or in N. Hawthorne's "Threefold Destiny" (1837), in which the personages had to take a long way to understand that the most valuable thing in their existence was nearby, that the truth cannot be found outside. Still, the plot is not purely European, and can be traced in Buddha's search and other Oriental quest tales. In the Turkic traditions, however, such a search usually finishes with finding an abundant land, while in "The Swan of Khantygay" the protagonist starts with prosperity. It is important that Mamin replaces the image of the sage with a poet, which is typical of Romanticism.

The fourth legend, "Tears of the Tsaress," retells a story of the old, sinful, and ruthless Uzun-khan and his marriage to the most beautiful young girl

8 Our translation.

of the country, Kara-Ningil'. Right after the marriage, the khan is killed with her silent consent, and all his sons are murdered. Although Kara-Ningil', a virgin queen, ruled the country wisely and mercifully, her appearing caused a withering and death of flowers. Falling in love with the only surviving son of Uzun-khan, the woman released him from prison, where he had been captured, and he rebelled against Kara-Ningil'. Driven to the borders of the country, Kara-Ningil' found shelter at the top of a cliff, finally jumping into the precipice. The tears that Kara-Ningil' shed before her death turned into flowers, which are now called "Tears of the Tsaress." E. Prikazchikova argues that the legend was inspired by a real episode from the Russian history, when Catherine II fell in love with the young Alexey Mamonov (this episode is recorded in the writer's notebooks). Mamonov was much younger, and when the tsaress's favorite fancied another woman, Catherine let him go in spite of her affection (Prikazchikova 71). Apart from the historical allusions, the legend exploits the motif of a trace that a crime leaves on a person. Interestingly, the plot itself originates from Indian culture, which may not have been known to Mamin. Next, the legend reminds of the Biblical Massacre of the Innocents in the episode of the old khan's sons' murder. Then, there is definitely the Tristan and Isolde motif, with Juchi-Katem bringing his beloved Kara-Ningil' to Uzun-khan, aware that she will become the wife of the latter.

As for the fifth legend, "The Tale of the Siberian Khan, the Old Kuchum," it was supposed to be the central legend in the cycle, so its final position is natural. The legend tells about the period of the Russian history, in the sixteenth century, when Siberia was conquered by Ivan IV with the help of Cossacks, Ivan Kolzo, and ataman Ermak Timofeevich. Still, the legend is different from its source as it introduces new personages and events. The main protagonist of Mamin's legend is the old Kuchum, the ruler of the Khanet of Sibir and its capital Isker. The young Saykhan-Dolange, whom he loves, prefers his rival, Makhmetkul', but magic spells enamoured her against the old khan. When after a long struggle, in which Ermak was killed, all Siberian khans failed to oppose the Russian army, the old and blind Kuchum was the only one who refused to leave the country. Accompanied by his young wife, pregnant with the twins-Kuchumovichis, and two sages that represent the old and the new religion, paganism and Islam, he became invisible and immortal, waiting for his time to come. Even though the base for the legend is a series of historical events which involve the Russians and the Tartars, Mamin depicts the events which the reader is accustomed to seeing from the Russian perspective, with Ermak as the protagonist. According to Soboleva, the motifs of the legend also echo the Russian epic song "Slovo o Polku Igoreve" (1989: 56-65). What Mamin may have meant while pointing to the "Shakespearean" type of Kuchum's personality were the allusions to the historical characters of the rulers

that do wrong, but still represent powerful persons like King Lear or Macbeth. Kuchum may be cruel, cunning, lustful, but in the end, he is the greatest of all khans because he fulfils his mission and his destiny.

It is not fortuitous that the legends created by Mamin depicted life in the local Trans-Urals because the territory was, and still remains, a boundary and a tie where Europe and Asia merge together. It is the mid-place for Russian culture (Shhennikova 65), and thus represents a conceptual unity of the Trans-Urals image and elements of geopoetics (Vlasova 113).

5. The Philosophical Basis behind the *Legends*

The interaction between the two cultures can be observed in the philosophical background of the cycle, as well. Researchers such as Dergachev (2005: 112), Soboleva (1989: 52), and Prikazchikova (77-78) have discovered and analyzed the influence of A. Schopenhauer's philosophy on Mamin-Sibiriyak's *Legends*. In addition, extracts from Schopenhauer's work *The World as Will and Idea* (1818), first translated into Russian in 1881 by A. Fet, have been found in Mamin-Sibiriyak's notebooks. Prikazchikova argues that the writer deliberately developed the German philosopher's ideas throughout the whole cycle, choosing love and necessity to preserve kin's life as the key topic of his work (68). Soboleva, on the other hand, identifies the idea of will as the driving force behind Mamin's characters' actions (59). We assume that, among other Schopenhauer's concepts, Mamin-Sibiriyak's cycle also reflects Schopenhauer's view on the relationship between dream and reality, common will behind the individual will, and compassion as a way to overcome one's personal will. Mamin also partly shared with Schopenhauer the affinity for asceticism.

Schopenhauer discusses the link and the vague border between dream and reality by posing the question: "We have dreams; may not our whole life be a dream? Or more exactly: is there a sure criterion of the distinction between dreams and reality?" (Schopenhauer 1: 20). The aforementioned legend, "Baymagan," from Mamin's cycle can be considered as an illustration of such a blurring of the boundaries between reality and dreams. On the one hand, Baymagan's evil thoughts result in a vision of his; on the other hand, this vision makes his intentions and their outcomes clear to him, enabling him to make a choice. The dream is described by Mamin as if it were real, so that the reader perceives Baymagan's crimes as actual events, not merely as a product of his mind.

Furthermore, the presence of the common will in Mamin's cycle is revealed through the repetition of the protagonists' fates. Thus, Goldzeyn becomes another Uzhina, Baymagan turns into another Khaybibula, and Bay-Sugdy seeks

to repeat the lives of other people. Similar cases of permutation are present in “Tears of the Tsaress,” in which one hundred Juchi-Katem’s sons suffer one and the same death, and “The Tale of the Siberian Khan,” in which the safety of a kin is maintained by the birth of twin sons. However the characters might try, they are still living according to the *Will*; that is why their psychological portrayal is minimal and the genre itself borders on the parable.

Both in Schopenhauer’s (1: 485-487) and in Mamin’s work, compassion precludes egoism. Olon-Khoy is restored after a constant fall, which is realized through power and individual will, upon seeing the beauty and suffering of a woman. Baymagan deserves his prophetic dream because he took pity on the old Uzhina. Accordingly, rejecting one’s own desires and denying one’s individual will for the sake of others leads to the possibility to redeem one’s soul, which in Mamin’s legends is depicted as a rejection of sin.

Asceticism, which was strongly advocated by Schopenhauer (3: 420-459), is introduced by Mamin in “Maya” as Olon-Khoy leaves his wealth and settles near a lake, an action that manifests the final rejection of one’s will and power of love. However, in “The Swan of Khantygay,” asceticism is suggested as only one of the solutions, which the protagonist eventually disregards.

Notably, Schopenhauer’s philosophy accumulated not only the Western ideas (Plato, arguments with Kant) but the Eastern philosophy as well (the Vedas, the Puranas, Buddhism), to which he explicitly referred. The philosopher found the same basis for the concept of happiness in the Eastern philosophy and in stoicism, exposing the similarity of ideas concerning reality and dream in the Vedas and in Calderon’s dramas (Schopenhauer 1:22). Thereupon, Schopenhauer demonstrated that what seems to be purely Occidental or Oriental is shared by the European culture on its underlying levels. This idea definitely appealed to Mamin-Sibiryak.

Conclusion

In conclusion, Mamin-Sibiryak’s *Legends* represent a unique contribution to the legend genre, whose hybrid structure, elaborate motifs, and complex stylistic devices demonstrate how the seemingly Oriental legends are built. The interaction of the Western and Eastern traditions in the *Legends* by Mamin-Sibiryak can be described as a fusion of some salient features of Eastern culture and the Western plots and patterns, though these plots, after a closer look, can be found in the Oriental tradition as well. The author applies Oriental language means to Western plots and creates a stylization to demonstrate that the different cultures have the same ethical and philosophical basis. The philosophical level allows us to speak of the *Legends* cycle as the one shar-

ing transcendental ideas enabling the reader to see beyond material objects, notwithstanding the culture these objects belong to.

Works Cited

- Dergachev, Ivan A. *D.N. Mamin-Sibiryak v literaturnom kontekste vtoroy poloviny XIX veka*. Ekaterinburg: Izdatel'stvo Ural'skogo universiteta, 1992. Print.
- . *D.N. Mamin-Sibiryak v russkom literaturnom protsesse 1970-1890-kh gg*. Novosibirsk: Izdatel'stvo SO RAN, 2005. Print.
- Gorelov, Alexander A. *Leskov i narodnaya kul'tura*. Leningrad: Nauka, 1988. Print.
- Kitainik, Mikhail G. *D.N. Mamin-Sibiryak i narodnoe tvorchestvo*. Sverdlovsk: Sverdlovskoe knizhnoe izdatel'stvo, 1955. Print.
- Konopleva, Oksana S. "Fol'klorizm *Ural'skikh rasskazov* D.N. Mamina-Sibiryaka." Diss. Ural'sky gosudarstvenny universitet im. A.M. Gor'kogo, Ekaterinburg, 2005. Print.
- Kungurtseva, Nadezhda A. *Tipologiya prostranstva v rannem tvorchestve Mamina-Sibiryaka: 1875-1882*. Diss. Synopsis. Ural'sky gosudarstvenny universitet im. A.M. Gor'kogo, Ekaterinburg, 2009. Print.
- Lagunova, Ol'ga K. *Istoricheskaya problematika v tvorchestve D.N. Mamina-Sibiryaka*. Diss. Synopsis. Ural'sky gosudarstvenny universitet im. A.M. Gor'kogo, Sverdlovsk, 1985. Print.
- Mamin-Sibiryak, Dmitry N. *Legendy, Sobranie sochineni*. Vol. 12. Petrograd: Tovarischestvo A.F. Marks, 1917. Print.
- Prikazchikova, Elena E. "Filosofskii kontekst i mifologicheskaya simbolika 'vostochnykh legend' D.N. Mamina-Sibiryaka." *Izvestiya Ural'skogo federal'nogo universiteta* 24 (2002): 66-86. Print/Web. 1 May 2016 <<http://hdl.handle.net/10995/24074>>.
- Schopenhauer, Arthur. *The World as Will and Idea*. 3 vols. Trans. Richard B. Haldane and John Kemp. London: Kegan, Paul, Trench, Trübner, 1883-1907. Print.
- Shhennikova, Lyudmila P. "Ural i Rossiya v romamakh D.N. Mamina-Sibiryaka." *Vestnik Sankt-Peterburgskogo universiteta kul'tury i iskusstv* 2.15 (2013): 65-73. Print.
- Soboleva, Larisa S. "Reprezentatsiya rodovogo mira v tvorchestve D.N. Mamina-Sibiryaka." *Izvestiya Ural'skogo Federal'nogo univesiteta. Gumanitarnye nauki* 4.108 (2012): 136-148. Print.

- . "Образ Слова о Полку Игоре в легенде Д.Н. Мамина-Сибиряка *Skazanie o sibirskom khane, starom Kuchume.*" *Modifikatsii khudozhestvennykh form v literaturnom protsesse. D.N. Mamin-Sibiryak – khudozhnik.* Sverdlovsk: URGU, 1989. 56-65. Print.
- Sorochan, Alexander. 2011. "Tuda i obratno: novye issledovaniya literatury puteshestvii i metodologii gumanitarnoi nauki." *Novoe literaturnoe obozrenie* 112 (2011): 379-402. Print/Web. 23 Dec. 2015 <<http://magazines.russ.ru/nlo/2011/112/so36.html>>.
- Udintsev, Boris D. *Fol'klor v zapisnykh knizhkakh D.N. Mamina-Sibiryaka.* Sverdlovsk: Sredne-Ural'skoe knizhnoe izdatel'stvo, 1966. Print.
- Vlasova, Elena G. "Ural v putevykh ocherkakh P.I. Mel'nikova i D.N. Mamina-Sibiryaka: vzglyad izvne i iznutri." *Vestnik Permskogo universiteta. Rossiiskaya i zarubezhnaya filologiya* 1.21 (2013): 108-113. Print.
- Zhitkova, Lyudmila N. "Istoriya i istorizm v proizvedeniyakh D.N. Mamina-Sibiryaka." *Filologicheskii klass* 4.30 (2012): 23-25. Print.
- Zyryanov, Oleg V. "Tvorcheskoe nasledie D.N. Mamina-Sibiryaka i perspektivy literaturnoi regionalistiki." *Filologicheskii klass* 4.30 (2012): 7-15. Print.

Восточные рассказы для западного читателя: Совмещение традиций в «Легендах» Д. Мамина-Сибиряка

Аннотация

Наталья А. Тулякова

Национальный исследовательский университет Высшая школа экономики
16, ул. Союза Печатников
Санкт-Петербург
190 008 Россия
n_tuljakova@mail.ru

Екатерина О. Кузнецова

Национальный исследовательский университет Высшая школа экономики
16, ул. Союза Печатников
Санкт-Петербург
190 008 Россия
morkuvka@yandex.ru

В статье анализируется цикл «Легенды» (1898) Мамин-Сибиряка, опубликованный в то время, когда жанр легенды был на пике популярности в России. Цикл представляет собой искусную стилизацию народных сказаний этнических народностей России, проживавших на ее азиатской части, демонстрируя совмещение восточной и западной литературной и геопоэтической традиций. История создания цикла и анализ азиатских и европейских корней легенд раскрывают авторский метод совмещения этих традиций.

Мамин-Сибиряк использует восточную стилизацию, типичную для фольклора этнических меньшинств Зауралья, на языковом и образном уровне. Среди лингвистических и поэтических средств, убедивших современников в том, что он опубликовал собранный фольклор, были иноязычные слова, незнакомые названия и реалии, а также концепты и ценности, чуждые европейской ментальности.

Тем не менее писатель создал собственные сюжеты, опираясь на образцы и мотивы, характерные в целом и для западной, и для восточной культур. Наблюдаются сходства между сюжетами и мотивами цикла и европейского романтизма, буддизма, индийского эпоса, Библии. Выбор сюжетов, вероятно, подчеркивает общность этих традиций. Анализ легенд Мамин-Сибиряка указывает на влияние философии А. Шопенгауэра, в которой также нашли отражение восточная и европейская культура, проявленное в цикле на несюжетном уровне.

Создавая легенды, автор не ставил себе целью познакомить русского читателя с фольклором малых народностей. Выбранная «чужая» форма позволяет читателю забыть о повседневности и вспомнить о вечных истинах, связанных с моралью, историей, предназначением, любовью. Мы полагаем, что писатель намеренно совмещает восточную и европейскую традиции с целью большего влияния на читателя.

Ключевые слова: Литературная легенда, Мамин-Сибиряк, Сюжет, Литературная традиция

PRIČE S ISTOKA ZA ČITATELJE SA ZAPADA: SPOJ TRADICIJA U LEGENDAMA D. MAMIN-SIBIRYAKA

Sažetak

Natalia TULIAKOVA

Odsjek za strane jezike
Nacionalno istraživačko sveučilište, Visoka škola za ekonomiju

16 Soyuza Pechatnikov, St. Petersburg, 190 008, Rusija
n_tuljakova@mail.ru

Ekaterina KUZNETSOVA

Odsjek za strane jezike
Nacionalno istraživačko sveučilište, Visoka škola za ekonomiju
16 Soyuza Pechatnikov, St.Petersburg, 190 008, Rusija
morkuvka@yandex.ru

U radu se analizira Mamin-Sibiryakov ciklus *Legende* (1898), koji se pojavio u vrijeme kada su legende u Rusiji bile na vrhuncu popularnosti. Ciklus je majstorska stilizacija azijskih narodnih priča koje pripadaju nekim od manjina u Ruskom Carstvu, a spaja orijentalne i zapadne književne i geopoetske tradicije. Pozadina stvaranja ciklusa i analiza azijskih i europskih korijena legendi otkrivaju načine na koje autor spaja te dvije kulture. Mamin-Sibiryak koristi se orijentalnom stilizacijom, tipičnom za usmenu predaju manjih prekouralskih etničkih skupina na razini jezika i slika. Njegova vješta uporaba jezičnih i poetskih sredstava kao što su strane riječi, strana imena i realije, zoomorfne metafore i poredbe, kao i pojmovi i skupovi vrijednosti koji nisu tipični za europski mentalitet, pogrešno su naveli njegove suvremenike na pomisao da je objavio prikupljenu narodnu građu. Međutim, autor je stvorio svoje zaplete, slijedeći obrasce i motive uglavnom karakteristične i za zapadnu i za istočnu kulturu. Postoje sličnosti između zapleta i motiva u njegovu ciklusu i onih iz europskog romantizma, budizma, indijskih epova i biblijskih scena. Prema tome, izbor zapleta Mamin-Sibiryaka možda je usmjeren na identificiranje neke osnovne sličnosti među tim tradicijama. Studija ciklusa pokazuje da Schopenhauerova filozofija, koja se koristi idejama zajedničkim istočnoj i zapadnoj kulturi, utječe na legende te pridonosi interakciji zapadnih i orijentalnih kultura unutar ciklusa na temeljnim razinama, iako je značenje nekih istočnih motiva suprotno zapadnoj tradiciji. Dok je stvarao legende, autor nije imao za cilj samo upoznavanje ruskog čitatelja s folklorom manjinskih skupina. Naprotiv, izabrani „strani“ oblik bio je namijenjen kao pomoć čitatelju da zaboravi na svakodnevicu i shvati neke vječne istine o moralu, povijesti, ljudskoj sudbini i ljubavi. Mi tvrdimo da je pisac namjerno povezo istočne i zapadne kulturne i književne tradicije kako bi postigao veći utjecaj na svoje čitatelje.

Ključne riječi: književne legende, Mamin-Sibiryak, prekouralski folklor, narodne priče s istoka, književna tradicija