

FOLKLORE AS SUBLIMATION OF «SOUL DIALECTIC» IN UNDERSTANDING THE STRANGER («HADJI MURAD» BY L.N. TOLSTOY)

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ABSTRACT

In fact, in the works of L.N. Tolstoy has the best examples of the application of the "dialectic of the soul" to a person of a certain social origin ("Landowner's Morning"), a person of another sex (parting episode in "Anna Karenina"), even a horse ("Screen meter"). However, the understanding of a person of another religion, of another nationality ended up being perhaps the most difficult task. And even in Hadji Murad, the "dialectic of the soul" in its classical expression, when understanding a person, has no other ethnic-confessional culture. Using specific textual examples, we show the possibilities of the Caucasus folk system to describe the protagonist's inner world, understanding the basic meanings of his acts of life. Thus, "Hadji Murad" made a major breakthrough in the psychological portrait of a person of a different national, cultural and religious affiliation, which can hardly be compared to any work of other writers of the nineteenth century.

Keywords: Russian literature. "Hadji Murad". Caucasus. Folklore. Ethno-confessional performances.

FOLCLORE COMO SUBLIMAÇÃO DA «DIALÉTICA DA ALMA» EM ENTENDER O ESTRANHO («HADJIMURAD» DE L.N. TOLSTOY)

FOLCLORE COMO SUBLIMACIÓN DE LA «DIALÉCTICA DEL ALMA» EN COMPRENDER AL EXTRAÑO («HADJI MURAD» POR L.N. TOLSTOY)

RESUMO

De fato, nas obras de L.N. Tolstói tem os melhores exemplos da aplicação da "dialética da alma" a uma pessoa de certa origem social ("Manhã do latifundiário"), uma pessoa de outro sexo (episódio do parto em "Anna Karenina"), até mesmo um cavalo ("Medidor de tela"). Porém, a compreensão de uma pessoa de outra religião, de outra nacionalidade acabou sendo, talvez, a tarefa mais difícil. E mesmo em Hadji Murad, a "dialética da alma" em sua expressão clássica, ao compreender uma pessoa, não tem outra cultura étnico-confessional. Usando exemplos textuais específicos, mostramos as possibilidades do sistema folclórico do Cáucaso para descrever o mundo interior do protagonista, entendendo os significados básicos de seus atos de vida. Assim, "Hadji Murad" fez um grande avanço no retrato psicológico de uma pessoa de uma afiliação nacional, cultural e religiosa diferente, que dificilmente pode ser comparada com qualquer trabalho de outros escritores do século XIX.

Palavras-chave: Literatura russa. "Hadji Murad". Cáucaso. Folklore. Representações etno-confessionais.

RESUMEN

De hecho, en las obras de L.N. Tolstoy tiene los mejores ejemplos de la aplicación de la "dialéctica del alma" a una persona de cierto origen social ("La mañana del propietario"), una persona de otro sexo (episodio de despedida en "Anna Karenina"), incluso un caballo ("Medidor de pantalla"). Sin embargo, la comprensión de una persona de otra religión, de otra nacionalidad terminó siendo quizás la tarea más difícil. E incluso en Hadji Murad, la "dialéctica del alma" en su expresión clásica, al entender a una persona, no tiene otra cultura étnico-confesional. Utilizando ejemplos textuales específicos, mostramos las posibilidades del sistema popular del Cáucaso para describir el mundo interior del protagonista, entendiendo los significados básicos de sus actos de vida. Así, "Hadji Murad" hizo un gran avance en el retrato psicológico de una persona de una afiliación nacional, cultural y religiosa diferente, que difícilmente se puede comparar con cualquier obra de otros escritores del siglo XIX.

Palabras-clave: Literatura rusa. "Hadji Murad". Cáucaso. Folklore. Representaciones etnoconfesionales.

INTRODUCTION

As you know, the creative heritage of L.N. Tolstoy has excellent examples of the "soul dialectic" application to a person of a different social origin ("Morning of the Landowner"), a person of a different sex (the scene of childbirth in "Anna Karenina"), even a horse ("Canvas measurer"). But the "soul dialectic" in its classical expression is absent in the comprehension of a person of a different ethno-confessional culture. And, nevertheless, Hadji Murad made a huge breakthrough in this direction, which can hardly be compared with any work of other writers of the 19th century.

By individualizing the positively drawn image of Hadji Murad, identifying all the determinants that objectively condition the mountain mentality, L.N. Tolstoy, in his own way, rehabilitated the figure of the "Tatar" as a historical enemy of the Russians in the East, because it became more understandable. In Hadji Murad, the "Tatar/Basurman/Asian" (and not just an Indian or Chinese who created their own high civilizations, not to mention a European) is a whole world endowed with significance, self-value and self-sufficiency.

From our point of view, it cannot be argued that L.N. Tolstoy in his story "Hadji Murad" completely and finally solved the problem of comprehending the world of a person of a foreign/other culture. We are sure of this, despite the "testimonies" of the Caucasians themselves that the story "Hadji Murad" was written by "God", since a simple Russian officer could not comprehend their life to such an extent (TIKHONOV, 1934, p. 85). The fact is that the "soul dialectic" in Hadji Murad is almost never applied in relation to the inner world of the mountaineers. This task is being solved by the wide inclusion of the mountain folklore element, which largely determines the character and vital actions by Hadji Murad. In a certain sense, comprehending the inner world of a person of a different national culture turns out to be the most difficult of all.

Let us try to demonstrate, the mechanism of depicting a person's actions, as well as the structure of his thoughts and feelings (a spiritual and spiritual component) through a system of ethnically colored folk elements using specific examples taken from the text of Hadji Murad.

METHODS

The methodological basis of the research is the synthesis of traditional approaches that have stood the test of time (historical-literary, system-typological, comparative-historical) with the involvement of relatively new research practices (the opposition "friend and foe" within the framework of mythological poetics, imagology, and postcolonial theories).

The methodological principles of the listed areas are used depending on the specific material and tasks see: (AFANASYEVA, KRYLOV, GOVORUHINA, 2018; BEKMETOV, ET AL. 2019; BEKMETOV; 2019. BEKMETOV, 2015; NIGMATULLINA, 2017).

Besides, we emphasize that the article considers the research results of Western Slavists who used methodological developments close to us see: Donskov (2019); Moulin-Stozek (2008); Bayley (1997); "Critical Insights: Leo Tolstoy, ed. R. Stauffer", vol. 1, 300 p. (2017); Medzhibovskaya (2008).

RESULTS AND DISCUSSION

L.N. Tolstoy not only attached great importance to the study of mountain folklore, but also loved it. In a letter to A.A. Fet (October 26, 1875), he shared his enthusiasm for Caucasian folklore in the following way: "... I was reading books about which no one has a clue, but which I reveled in. This is a collection of information about the Caucasian highlanders, published in Tiflis. There are legends and poetry of the mountaineers and extraordinary poetry treasures" (TOLSTOY, 1953, p. 209). And twenty years later, rereading them, he experienced the same delight: "Wonderful songs about revenge and daring", "A lovely song", "A wonderful song about Khadbar", "A beautiful fairy tale" (SERGEENKO, 1950, p. 592).

Folklore was studied by the writer in order to feel the spirit of the highlanders, to understand them better. The saturation of proverbs, sayings, songs, fairy tales only intensified from one edition to another. This was far from new. A.A. Bestuzhev-Marlinsky was adored by the critic V.G. Belinsky when the writer included folklore materials in his works. But this romantic writer did not have that fusion and organicity of these texts with the artistic fabric of the works, which were achieved by L.N. Tolstoy. Folklore reminiscences skillfully dissolve in Tolstoy's story and play an exceptional role in understanding the actions of the highlanders, in comprehending their ethnic character.

Almost every life situation in the treasury of folk wisdom has its own decision, hint, and assessment. If, for example, Platon Karataev in "War and Peace" thinks exclusively in Russian proverbs and sayings, exudes folk wisdom, being its source and bearer at the same time, then Hadji Murad deeply absorbed the wisdom of the mountain people and uses it intelligently in various everyday situations. A characteristic episode in this respect is when Hadji Murad literally gave up a confession about his impressions after visiting the Tiflis theater and a ball at General M.S. Vorontsov:

"- Well, did he like the ball at the commander-in-chief?

Hadji Murad frowned.

- Each nation has its own customs. Our women don't dress like that, he said, glancing at Marya Dmitrievna.

- What didn't he like?

- We have a proverb, - he said to the translator, - the dog treated the donkey with meat, and the donkey treated the dog with hay, - both remained hungry.

He smiled.

"Every people has his own custom" (TOLSTOY, 1950, p. 92-93).

Mountain songs and fairy tales are even more remarkable in this sense. Especially the first ones. They express typical life situations in which a highlander may find himself. What kind of situations can a warlike people have? Naturally, "descriptions of the countless raids made by the Avars to Kakheti or by the Chechens to the Terek plain constitute the most capital reserve of mountain songs" (USLAR, 1888, p. 111). The main motives for these raids are loot and fame. These songs praise the courage and daring of the highlanders.

But in military clashes, you always need to be prepared for death. And mountain songs prepare for this. Even more, these songs teach how to accept death. Therefore, situations are most often poeticized when highlanders doomed to death, struggling to their last breath, ask flying birds to convey greetings to their native land and tell how bravely they die.

The writer who has always been convinced that "the last hours, minutes can give meaning to all previous activities, or ruin it" (TOLSTOY, 1953, p. 118), of course, could not help but use these materials in the context of the ring framing of "Hadji Murad".

However, the first song, which is introduced into the story, is not connected with the motive of raids or the native land defense, but with the motives of blood feud. Hadji Murad especially liked this song, and he asked her to sing Khanefi for Butler, whom she also struck with a "solemnly sad tune."

"The song was like this: "The earth on my grave will dry up - and you will forget me, my own mother! The cemetery will grow with grave grass - the grass will drown your grief, my old father. Tears will dry up in my sister's eyes, and sorrow will fly away from her heart ... But you, my elder brother, will not forget me, until you will avenge my death. You will not forget me, my second brother, until you lie down next to me ... You are hot, bullet, and you bring death, but weren't you my faithful slave? The ground is black, you will cover me, but trampled you with my horse, didn't I? You are cold death, but I was your master. The earth will take my body, the sky will take my soul ... ". Hadji Murad always listened to this song with his eyes closed, and when it ended in a drawn-out, fading note, he always repeated in Russian: "Good song, clever song" (TOLSTOY, 1950, p. 91- 92). The lyrical hero of the song here appears as the master of his own destiny, neither before anything nor before anyone bowing his proud head, such as Hadji Murad himself. Besides, the motive of blood feud during some period of his life was its main content and much more determined his character and actions than ghazavat.

Then follows the tale of the Falcon, which Hadji Murad recalls at critical moments of his life, when he calculates the possibility of a new reconciliation with Shamil.

"And he remembered the Tavlin fairy tale about a falcon that was caught, lived with people and then returned to his mountains to his own relatives. He returned, but in bonds, and bells remained on the bonds. And the falcons did not receive him. "Fly," they said, "where they put the silver bells on you. We do not have bells, there are no shackles here. - The falcon did not want to leave his homeland and stayed. But other falcons did not accept and pecked at him ... "So they will peck me too," Hadji Murad thought (TOLSTOY, 1950, p. 102).

And he, under the impression of a fairy tale that expressed folk wisdom, refuses such an option in the turn of his fate. Hadji Murad's recollection of this particular tale and this very interpretation of it in the context of his own life show that, deep down, he did not consider the fact of the transition to Russians, to "strangers" as irreproachable.

The second song not only suggests the methods of defense for Hadji Murad, but predicts exactly the death that is being sung about.

"The song tells about the djigit Gamzat who stole a herd of white horses from Russians with his fellows. Then the Russian prince overtook him beyond the Terek and he surrounded Gamzat with his large army like a forest. Then they sang about Gamzat who cut the horses, and sat down behind the bloody heap of killed horses with his fellows and fought with the Russians until there were bullets in their guns and daggers on their belts, and blood in their veins. But before he died, Gamzat saw birds in the sky and shouted to them: "You are migratory birds, fly to our houses and tell our sisters, mothers and white girls that we all died for khazavat. Tell them that our bodies will not lie in the graves, and greedy wolves will take apart and gnaw our bones and black crows will peck out our eyes." (TOLSTOY, 1950, p. 104).

Indeed, much in this song, even in the details, predicted the fate of the protagonist.

The death of Hadji Murad was described more than once in documents (the letter from the governor of the region, Prince M.S. Vorontsov, to the Minister of War A.I. Chernyshev), memoirs by V.A. Poltoratsky, V.A. Potto, son and grandson of Hadji Murad, the works of art ("The Caucasian Hero" by D.L. Mordovtsev). However, it is described in a unique way in the story by L.N. Tolstoy, not only from the factual, but also from the poetic aspect. In a certain sense, we can say that the writer preferred the "folkloric" truth to the historical truth (moreover, rather contradictory). It is no coincidence, just before the very last battle, Hadji Murad thinks: "Well, we will fight like Gamzat."

I.S. Turgenev wrote an interesting phrase in the "Notes of a Hunter": "... amazingly Russian people die." The description of their deaths is dominated by religious (Christian) motives of patience, humility, and silence. But also, according to L.N. Tolstoy, the highlanders die amazingly! Not only Hadji Murad, but also Gamzalo, and Khanefi, and Khan-Magoma, and Eldar conduct their last battles in different ways due to their individual differences. At the same time, they are united in fighting to the last gasp and inflicting maximum damage on the enemy without any thought of possible surrender. I.S. Turgenev and L.N. Tolstoy agree on the way people accept death. This psychological moment undoubtedly expresses the properties of the national character, the national soul of a person.

Researchers have long drawn attention to the similarity between the baiting of a wolf during the hunting episode in "War and Peace" and the murder of Hadji Murad (Magazannik, 1967). But there is another symbolic motive here. Hadji Murad during his characterization of people, often compares them with the representatives of the animal world - eagles, lions, bees. Hence, the similarity of the character of Hadji Murad with a wolf, discovered by researchers, is also far from accidental. A great connoisseur of Caucasian culture P.K. Uslar wrote about the importance of animalistic images in the mountain mentality at the end of the 19th century. He, in particular, wrote: "Despite the mountaineers' ignorance or half-knowledge of lions and eagles, both lions and eagles are often used by them for comparisons, but much more willingly and fundamentally they compare their heroes with wolves, which they know well. The wolf is the most poetic beast in the minds of the mountaineers. Lion, eagle represent strength - they go to the weak; the wolf goes for a stronger one than himself; lack of strength replaces courage, audacity, dexterity ... Caught in hopeless trouble, the wolf dies, silently, expressing neither fear nor pain. These properties characterize the hero, according to the mountain concepts ... The song says that the wolf bristles on the night when the mother gives birth to a Chechen. "You are a short-eared wolf, you have a wolfish disposition," says the mountain girl, caressing her pet ... Hunters, looking for relationships between human and animal types, of course, will find a lot of common in the very appearance of Avars and, especially Chechens, with a wolf ... This has already been noticed more than once" (USLAR, 1888, p. 82). Hadji Murad is directly related to the wolf. This is most vividly expressed in the episode with the attempt on his life by the Kumyk khans: "After all, like a wolf rushed at Arslan-khan, he showed a completely different face" (TOLSTOY, 1950, p. 95). (Let us also recall the old Tatar in the "Prisoner of the Caucasus", who "has gray eyes, evil and no teeth - only two fangs" and who "looks around like a wolf" (TOLSTOY, 1947, p. 314).

L.N. Tolstoy has one more song in the story. It is composed by Hadji Murad's mother: "Your damask dagger broke through my white chest, and I put my sun, my boy, to it, washed him with my hot blood, and the wound healed without herbs and roots, I was not afraid of death, and dzhigit boy will not be afraid too" (TOLSTOY, 1950, p. 105). In the Caucasus, any event can become a theme for a song. So here Hadji Murad's mother refused to leave her

newly born son in order to be the breadwinner for the khansha's son. Hadji Murad's father, angry, stabbed her with a dagger. Only the intervention of witnesses prevented death. Hadji Murad's mother brought him up herself and composed this song. And the dream of the mountain mother draws attention in this song. Her son will not be afraid of death and will be a horseman. It is characteristic that here we are dealing with the stylization of the mountain song by L.N. Tolstoy. In any case, folklorists and ethnographers declare that not a single people of the Caucasus has such a song (DALGAT, 1960, p. 128).

SUMMARY

Thus, we can say that folklore performs several artistic functions in the story by L.N. Tolstoy. First, mountain sayings, proverbs, fairy tales and songs help the writer to reproduce the national flavor, the important priorities of the national cultural paradigm. Secondly, as it turns out, folklore already contains algorithms for the behavior of a highlander in typical life situations. These algorithms have an expressive and moral connotation. Hadji Murad's mentality, his deeds and actions are more determined by these patterns of behavior dictated by folklore, rather than by religious or national values. Thirdly, the abundance of folklore material testifies to certain difficulties experienced by the writer in comprehending the national character of the highlanders.

CONCLUSIONS

"The soul dialectics" in relation to the image of Hadji Murad is used very limitedly, which is compensated by the introduction of folklore elements, which, in turn, allows us to understand the motives of many actions of the highlander.

Folklore in comprehending the national character of the mountaineer is a kind of sublimation of the "soul dialectics". This is probably due to the fact that the image of Hadji Murad develops not so much "in depth" as "in breadth".

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