

"Ethnographic Romanticism" in N.A. Durova's Stories "Sulfur Key" and E.A. Gan's "Utballa"

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Abstract

The article considers N. A. Durova's novels "The Sulphur Key" and E.A. Gan's "Utballa". A. Gan's "Utballa" as an example of romantic prose and, at the same time, the presence of ethnographic elements in the novels gives grounds to speak of "ethnographic romanticism". Romantic poetics demonstrated a strong interest in national originality of the people. This explains the presence of ethnographic elements in the novels, which describe the way of life of foreign ethnic groups (Cheremis and Kalmyks), customs, rituals, traditions and their mythology, and which function in the novels in different ways: in "Sernyi Kluch" they help create a romantic twoworld and its "peak" - the main character's character, whereas in "Utballa" ethnographic elements create an image of a diverse world full of vicissitudes, in which a real man in the guise of a woman preserves her deep spirituality to the end. The novels of Durova and Gan investigate the similarities and differences in the representation of the image of a foreign ethnic group and the archetype of national consciousness. The stories have much in common, which is due to the gender peculiarities embodied through ethnographic images. Ethnographic elements allow one to see a people and its traditions in all their identity and beauty. In the novels, ethnography is used as a leading expressive medium, providing information on the mentality of the people, their moral norms and national history. In their everyday scenes and pictures, the authors saturate the narration with folk tales that are an integral part and essential element of the characterization of the hero. The description of everyday life is given in realistic tones (rituals of religious services, weddings) and filled with rich colours and vivid details. The life of the people, legends, nature and people's characters merge, conveying the uniqueness of everyday life and a vivid picture of life. Ethnography is a marker of national culture that develops under specific conditions that define its uniqueness: long-established customs and habits, moral notions, everyday life, etc., and it reflects and explains through fiction the realities of life and the characters of its characters as typical representatives of a particular nation. Understanding the life and culture of the people is always based on the writer's life experience and fiction.

Keywords: foreign ethnicity, ethnographic description, romanticism, realism

1. Introduction

In Russian literature of the 1930s, the works of N.A. Durova and E.A. Gan belong to the Romantic tradition. Their work has attracted the attention of researchers relatively recently. Researchers are interested in a special view of the relationship between men and women, the disclosure of the theme of love in the works and the role of women in society. The novels "Sulphur Key" by N.A. Durova and "Utballa" by E. A. Gan, written at the same time, belong to the Romantic prose. The presence of ethnographical descriptions of lifestyles, customs and traditions of a foreign ethnic group (Cheremis and Kalmyks) as well as legends and tales interwoven into the fabric of the works reflecting people's mythological conscience, allows us to talk about "ethnographic romanticism" in these works. The romantic and the concrete-realistic is combined in the stories, while ethnography and folklore contribute a realistic vein. Many researchers of Durova's and Gan's works classify these stories as eastern novels because of the description of the everyday life of Asian (eastern) peoples of the Russian Empire in the 19th century, as well as the fact that the protagonists of these works are the representatives of these regions. The novels are undoubtedly marked by a pronounced oriental exoticism, but they are used as a leading expressive device that carries information on the mentality of the people, their moral norms and national history.

1.1 Background

The tale depicting life and manners of the Cheremis (Mari) - "Sulfur Key" (1839) belongs to the famous "cavalry maiden" N.A. Durova, whose works were highly appreciated by A.S. Pushkin, who "made public" her literary talent through his magazine "Contemporary" (Pushkin, 1815-1837). It was included in the book "One hundred Russian literary men" by the well-known publisher A.F. Smirdin. The story was included in the collection under the title "Cheremiska". N.A. Durova lived in the cities of Elabuga and Sarapul, she recorded the legends and tales of peoples living there - Tatars, Udmurts, Cheremis (Mari) and other nationalities. On the basis of the collected materials N.A. Durova creates the story "The Sulphur Key". The story is written in the Romantic tradition as a whole, despite the late appearance of this work - in the period of the essential phenomenon of realism in Russian literature (Markovich, 1976); it is manifested in a special "elegant" style; in a very subtle emphasis on relations between men and women in the "ordinary" part of the work and on the deepest drama of women's love in the "legendary" part of the story. Gan's story "Utballa" (1838) reflects quite realistically the life and customs of Kalmyks. Moreover, it was thanks to Gan that the Kalmyk woman first became a heroine of Russian literature. Having absorbed the rich traditions of Russian culture and literature, Elena Gan was also able to perceive the foreign cultural world through direct contact with the Kalmyks (the writer's father was a trustee of the Kalmykian nomads as a matter of duty). The writer in question was inspired by the remarkable French freedom of human personality, feelings (Mikhaylova, 2010). Both J. Sand and E. A. Gan received the highest praise from the great Russian critic Belin. A. Gan received the highest praise from the great Russian critic V. G. Belinsky, who certainly realized the huge progressive role of the works of these authors, their high artistic value (Kafanova, 2010).

1.2 Objectives

1. To analyze the genre of the romantic novella, its origins and defining characteristics.
2. To study the themes of Durova's and Gan's novels and how they fit into the genre of romantic prose.
3. Analyze the use of ethnographic elements, such as descriptions of the everyday life, customs, and manners of a foreign ethnic group.
4. Evaluate the role of ethnographic elements in the novels in revealing the images of the main characters.

2. Literature Review

The novels "Sulfur Key" by N.A. Durova and "Utballa" by E. A. Gan became a special subject of research relatively recently, and mostly from the point of view of genre features. E.I. Bolyukh (2001) in her work "Genre specificity of the fiction of Nadezhda Andreyevna Durova" attempted to show the deep connection of Durova's works, including the story "Sulfur Key", with the traditions of Russian and foreign literature, in particular, with the Gothic prose of the pre-Romantic era. L.B. Chetyrova and A.S. Sakharov (2022) in their article "Poetics of the Image of the Main Character in the Story of E. Gan "Utballa" analyzed the poetics of the image of the main character of the story using the interdisciplinary approach which combines literary and philosophical components, consisting in the analysis of the image of the heroine of the story in the perspective of gender orientalism, taking into account the genre features of the work. Another important study in the field of genre features of the story "Utballa" is the work "Ethnopoetics of Elena Gan's story "Utballa" by Elena A. Vyatkina (2013), analyzing in the story the depiction of the unusual, exotic, the opposition of civilization and nature, expressed in attention to folklore and ethnography, the researcher identifies the most significant typological features of Russian Romanticism. In the course of our analysis we will examine these and other interpretations of N. A. Durova's and E. A. Gan's works, considering ethnographic elements as an integral part of the stories, serving to reveal the theme.

2.1 The Ethnographic Direction in Russian Literature and its Importance in the Development of Realism

Throughout the 19th century Russian fiction was closely linked to the study of the people. Its formation was in line with the world processes that took place in Western Europe. Earlier and later, but everywhere in Europe, starting from the second half of the 18th century, there was a change of attitude to the aesthetic of classicism, which at the end of the century led to a change in the public outlook. There was also a change in the attitude toward popular culture. The importance of popular culture in the lives of peoples, began to be seen on a global scale. Appeared in the concepts of foreign thinkers humanistic aspirations associated with the ideas of the Enlightenment, a belief in the natural goodness and moral purity of the common man, the recognition of the high merits of folk art found a deep response in the progressive circles of Russian society. In Russia awakened a keen interest not only in folklore and mythology, but also national to the distant past of the people. In the era of pre-Romanticism there is quite a powerful movement for the assertion of the national beginning in Russian culture. The first critical descriptions of national mythology by G. Glinka and A. Kaiserov, A. Vostokov collects monuments of folk art. One of the first Russian writers who understood the importance of ethnographic realities in literary fiction was

N.V. Gogol. Continuing the best traditions The novel of the 18th century - the works of M.D. Chulkov, E.A. Emin, A.S. Ableesimov, Ukrainian fellow-writers - and assimilating the artistic principles of Pushkin, Gogol was the first Russian writer who turned to a thorough study of folk life and created, on the basis of folklore and ethnographic material, unfading pictures of Ukrainian national life and life of his people at different stages of its historical development.

2.2 Characteristics of Ethnographic Elements in the Romantic Prose of the 1830s

The use of ethnographic elements is typical for artistic works of late Romanticism in Russian literature. Interest in the way of life, morals, customs and traditions of the peoples inhabiting the national outskirts of Russia emerged after the War of 1812. As part of the Russian army in the war with the French took part many ethnic groups: the Bashkirs, Kalmyks, Kazakhs, as well as the population, annexed lands of Siberia. An ethnographic element is expressed in the language of the work of fiction, as well as in the description of the traditions and customs of the people. As Nesterova noted, certain varieties of ethnographic elements that prevail in literary works can be noted in fiction: social, domestic, historical-chronological, landscape, statistical, religious and every day, regional-oblast, geographical (Nesterova, 2018). In addition to romantic collisions, romantic and, at the same time, tragic love story, in the works of fiction there are descriptions of everyday life, manners and way of life of these nationalities, i.e. foreign ethnicities. Ethnographic elements play in them as a means of expressiveness and emotional richness, and play an important role in the disclosure of the theme.

3. Method

A methodology for analyzing Durova and Gan's novels for the use of ethnographic elements may include the following steps:

1. Analyze ethnographic elements and their role in the novels.
2. to study the representation of a foreign national image using the example of the Kalmyk and Mari (Cheremis) ethnic groups.
3. Identify the differences in the use of ethnographic elements in the description of foreign ethnicity in Durova's and Gan's novels.
4. Identify common features and peculiarities in the representation of foreign ethnicity in Durova's novels.
5. Conclude on the significance and role of ethnographic elements in Durova's and Gan's romantic novels.

4. Results and Discussions

The story "Sulfur Key" is written in the romantic tradition, but at a time of a significant phenomenon of realism in Russian literature (Markovich, 1976). The meeting of a young captain and a beautiful narrator, who tells the dramatic story of Cheremiska, is elegantly presented, stylistically verified - with traditional romantic accents, stylistics. The story is built on the principle of "a story in a story". The heroine of the story - ex-government worker Lyazovetskaya tells the interlocutor the story that she was told during her vacation in the village of Kurtse at the healing spring - the Sulfur spring. The heroine's story is a short narrative piece of fiction about an event in the life of the Cheremiss (Mari) people who live in the dense, impenetrable forests. The heroine tells the story in a strict sequence, but in the story she makes small deviations about the life, morals and everyday life of the people. The main theme of the story is the tragic love story of two characters: a young Cheremian Zeila and a shepherd Dukmor. At the same time they are lonely, sharply different from those around them, although brought up in different conditions. Here is how Durov characterizes Zeila: "...Zeila was left fatherless and motherless as a three-year-old child, but so delightfully beautiful that all the peasants took it upon themselves to feed and clothe her... they called her 'our daughter, our Zeila' and every woman in the village called her mother too", while Dukmor, on the contrary, was poor and unnecessary: "Dukmor was not as happy as Zeila, nor did he inspire participation in his countrymen, but, on the contrary, his superiority over them excited their envy, made them hate and look forward to a set to give him up as a soldier." The loving couple's relationship is shattered under the pressure of external circumstances: the protagonist is killed by a huge black bear, and Zeila is left alone with her grief. But death also befalls Zeila, who could not survive the death of the man she loves with all her heart. She could not accept such a loss: first she goes mad and then she is found dead on Dukmor's grave: "...At Dukmor's grave she trembled, fell on it, embraced it with delight and pressed her face so hard that when they raised her from the grave, dead, they saw that dry plants had punctured her face and thrust into her bones." Mythological component is embodied in the Mari god of evil Keremet, in the story he takes the form of a black bear. The Cheremiss legend of the formidable Keremet whose laughter in the forest foretells death to the one who hears it, combines two rather independent story lines in the story. First, is an ethnographic account of the life of the Mari, a small people inhabiting the upper Volga River north of Tatarstan and Chuvashia. Second, it is a reinterpretation of the mythological beliefs of the Mari people in

the spirit of the literary traditions of Romanticism. The ethnographic basis of the narrative is superimposed on the romantic story of the fearless shepherd Dukmor and the beautiful Zeila, "gifted with beauty unseen among the Cheremisses", who became victims of the evil spirit Keremet. To convey the uniqueness of the spiritual life and appearance of the Cheremis, Durova helps her describe their beliefs and rituals, their daily way of life, including the national clothing - white linen shabur (outerwear in the form of a caftan). The writer creates not only artistic images of the representatives of the Mari people, but also tries to penetrate the psychology of the collective consciousness of the entire nation, to highlight those features that distinguish its representatives from the other tribes and nationalities. The way of life and the choice of residence, according to Durova, affect the character and psychology of the people: "... way of life of the Cheremis, their manners, customs, language, secret attachment to idolatry, the choice of place for housing always separates them completely from other tribes and condemns to eternal solitude..... he is silent even in his family and breathes freely only when he is alone. He withdraws into the forest, his fatherland, his element, goes deep into its depths, and there he surrenders without hindrance to a quite natural melancholy. There he feels as close as possible to his good mother, nature ". The melancholic nature of the Cheremiss does not call for such activities as trade: "... the Cheremiss is naturally sad; he is not amused by any of those exercises that his neighbors the Tatars do, such as: trade, barter, moving from one city to another. All his occupation is this: "...he only plows the land and catches squirrels in winter, so as to buy salt by selling their skins. This is the whole circle of his activity. One of the most attractive features of these people is their ability for poetic improvisation, believes Durova, the ability not only to see and feel, but also to praise the beauty of the natural world: "... sings with delight the beauty of her. He praises and glorifies all objects, which only his eyes turn to. Looking at the beautiful birch, a mighty oak, a tall pine, he sings that the tree is pleasant to the eye, that its leaves are green and thick as snow, its bark is white, its shade is cool and its branches are supple, on which a nimble squirrel gallops. In the oak he praises other advantages, its strength and even purpose...". The writer uses folklore to poetize the tragic but very real love story. That is why she describes in detail the lifestyle, manners and everyday life of real people - Cheremisses (Mari), but not depicts the unknown inhabitants of the dense forests. Exactly from The writer draws from folklore ways of realistic portrayal of people, pictures of nature, images, theme and plot for her work. In the story N.A. Durova quotes a ballad of her own composition, which Zeila sings: "The magic key of my country runs, thunders, boils, cloches// The magic key of my country runs, thunders, boils, sparkles// The evil Keremet laughs in the forest// In the hours of midnight silence// The magic key of my country runs, thunders, rides on the rocks// The magic key of my country// A maiden weeps// On the bank// In the hours of midnight silence// Runs, thunders, boils, sparkles// The magic key of my country! // From her curls the blood washes// In the hours of midnight silence." "For such a song, which Zeila composed, no skill is needed, but simply a natural ability for poetry, which all Cheremisses are gifted in the highest degree," Durova writes, "Cheremisses are poets, and even more so!" The religious beliefs of the Mari people, who believed in otherworldly forces, the main representative of which was Keremet, are noticeable in the story. Here is an example: "Once or twice she thought she heard in the terrible neighboring forest the ominous laughter of Keremet. (According to their belief, his laughter was always a harbinger of some terrible disaster and is always heard only by the one with whom it was supposed to happen). To multiply her sadness, Dukmor said that he also heard on two nights horrible laughter of their evil spirit. Durova draws attention to the custom: "It is known that semi-wild nations, the permanent inhabitants of impassable forests, are not afraid of single combat with a bear; of course, only young men are prepared for such a dangerous feat, out of all the surrounding young men one person, a kind of a hero, dares, without telling anyone about it, to engage in combat with the terrible beast. In case of success, the brave fighter is covered with unfading glory, and in addition, he sells the skin of the defeated beast, which is sometimes quite valuable. In the case of failure, he pays with his life, and his enterprise is known only by the remains of a white shabur and a few bones...". Durova accompanies the legend of the lovers with a colorful and realistic description of the area where the Cheremisses live: "...its surroundings are enchanting: green meadows, myriad flowers, fragrant grass, shady groves, dark nightingales and beautiful views into the distance make this place a paradise...". Durova speaks of the Cheremis as a "wild," "semi-wild" people, seeing them as part of the surrounding world, as part of nature. By "savagery" is meant primitive and primordial, a special mental connection with nature, existence in the same energy field. This is confirmed by the episode with the sulfur spring, when the district healer decides to open a clinic at the spring. Local residents are not happy with such a turn of events, they are afraid of everything that could change the usual course of life, and that the spring could disappear (the evil spirits cover the sand). Cheremisses live in an isolated world, any invasion into their territory they perceive as a threat to peaceful life. The appearance of a huge black bear in the forest, in the native The use of mythology, the use of folklore motifs in the creation of heroes' images. Thus, the appeal to mythology, the use of folklore motifs in creating characters, ethnographic description of the life, manners and customs of the Cheremiss people creates, despite the commitment to the Romantic direction, a comprehensive image of the ethnos, with characteristic features and psychology, with a distinctive culture and

customs, distinguishing the ethnos from other peoples. The folklore-mythological component of the story, expressed in the legend of the evil spirit Keremet, which can take the form of a huge black bear, appears as an evil fate and dark force that leads to the tragic death of the characters. In a work of this kind, the romantic line retains its purity, if I may say so - its sanctity, when it comes to love, to the relationship between a man and a woman. From this point of view, it is impossible not to say that the "Cheremiss" story of Zeila and Dukmor has a peculiar character of the element of romantic twomirium, and at the same time has the stylistic features of "ethnographic description". Being described in general terms, the way of life of the Cheremisses appears to the reader in a specific way, while it concludes the story with a conclusion about the special poeticism and natural humanity of the representatives of these people. It is interesting that such reflections of the heroine of Sulfur Key correlate with the psychological features of the Finno-Ugric peoples: the Mordva, Udmurts, Mari (Cheremisses), Komi, Khanty, Mansi, Saami, Kareli, living in the northern, central and southern Urals, Karelia and the northern Kola Peninsula, have their origins in the Ananyin archaeological culture (VII -III centuries BC). All these peoples have peculiar national-psychological features: industriousness, discipline, diligence and neatness in all kinds of activities, unpretentiousness in everyday life and in everyday life, firmness, judgment, unhurriedness and consistency in actions and deeds, striving for emotional and intellectual closeness with other people (Krysko, 2018). Connecting in a peculiar way the romantic and realistic in the conclusion about a foreign ethnicity, the author of "Sulfur Key" uses the image of Cheremisses, Cheremisses in love as a romantic opposition to the natures of deeper, subtler - to the "ordinary world". It is true that with respect to the Cheremisses themselves, described with a considerable amount of social and domestic details, the main characters often appear as unusual, ideal, with no significant social or other conflicts in the work. The images of the story, according to the era, have a more realistic character (thanks to the ethnographic description of the Cheremisses' way of life, customs, rituals) than the "classic" romantic work, with an incredible romantic sublimity, associated mainly with the idea, experience love, in some way opposes "ordinariness" - "bowing" before the power of feelings, respecting it, in the face of the narrator and the rot master listening to her. An important role in the philosophical and romantic exaltation of love as the quintessence of real life (more traditionally - the opposition) and plays a national character, the special soul of the Cheremisses, which proved to be capable of great love. This story is told by N. A. Durova, originally and at the same time classically using the technique of the story in the story, combining romanticism with realistic features of style, telling the love of the Cheremisses as a real story - a stunningly elevated, while presenting it as a legend, a tale, in the tradition of romanticism, combined with a realistic (ethnographic) description of the ethnic group (Cheremiss-Marians).

The story "Utballa" (1838) by E. A. Gan, which appeared approximately at the same time as the story "Sulfur Key", can also be called ethnographic because it quite realistically reflects the life, customs of the Kalmyks, moreover, thanks to Gan Kalmychka first becomes a heroine of Russian literature. The title of the story is "Utballa" after the name of the main character, a Kalmyk woman. The material for the story is based on her impressions of a trip to the south, to her parents, to Astrakhan, where the writer's father served. Passing through the Kalmyk steppes, stopping for the night in villages of Kalmyks, Gan tries to remember in the smallest details a picture of life and manners of Kalmyks. The descriptions of everyday life and customs will go into the story with an authentic accuracy, which gives the story a very realistic character. The plot of the story will be a romantic love story of Utballa and a Russian officer - Boris Snezhin. The story "Utballa" begins with a description of a dance evening in a small town near the Volga, to which all the local nobility gathers. The beautiful Utballa appears at the party - the daughter of a Kalmyk woman and a rich Russian merchant who took the girl from the Kalmyk ulus and gave her a decent upbringing and education. As a child, Utballa became friends with her peer Boris Snezhin. This friendship grew into love. With a young, charming, well-educated Utballa in noble society, as remarks Gan, treated coldly, looking at her "with a smile of abusive pity, treated her arrogantly, conceited.... For the sake of Boris Snezhin, she rejected the proposal of a visiting general. But soon the lovers had to part. Boris had to hurry to military service in his regiment. The sudden death of Utballa's father leads to a breakdown in the girl's hopes for a new meeting with the man dear to her heart. The merchant's heirs take Utballa to her mother in the Kalmyk ulus. The girl finds herself in a hut under the strict supervision of her greedy stepfather. Twice Utballa tries to flee the ulus. She was caught and punished. She wanted to commit suicide, but they prevented her from doing so and then they tied a rope around her legs at night. As the years pass, Utballa becomes attached to the nomadic life of the ulus, to the frantic galloping across the steppe on her wild horse, and once again she feels like a "steppe flower". The ruling noyon Jirgal to was given to him as a wife. Utballa, against her wishes, becomes a Kalmyk princess. But one day an important official arrived from St. Petersburg. His companion was the officer Boris Snezhin, who was on his way to the Caucasus for treatment. After a long separation, their former feelings have flared up with renewed vigor. The lovers secretly meet near a steppe lake and arrange their escape. Utballa learns of their secret rendezvous in the Kalmyk ulus. The Kalmyks conspire to kill the Russian officer and bury the unfaithful wife alive in the ground. Utballa accidentally learns of their treacherous plan and resolves to sacrifice herself to save Boris. She postpones her escape and

persuades her beloved to go to the Caucasian Waters alone, promising him by letter to arrange a place and time to meet him. The unsuspecting officer leaves Utballa, and the Kalmyks inflict a brutal massacre on her: they bury her alive in the ground. The tale "Utballa" testifies to the richness of Gan's observations and her deep and penetrating insight into the life of the Kalmyk people. Many pages of this work abound with lively and colorful descriptions of the life of the Kalmyks. She writes admiringly about the Kalmyk, who "sits as if clinging to the spine of a racehorse, until the exhausted horse, covered with foam, humbles himself before his will." Equally interesting is the description of the Kalmyk wrestling at traditional feasts. E. A. Gan writes about a favorite food of the Kalmyks - the "nectar of Central Asia" - Kalmyk tea brewed with butter, milk and salt. In order to create an ethnographic picture of life in the ulus, the author tells about the kibbits (in Kalmyk "ishke ger" - "felt house"), which were arranged in a special way: "About a hundred kibbits were arranged in a regular circle, in the middle there were khuruls - temples of the gods and kibbits of the owners." As a modern researcher points out, "sacral space of each particular clan was associated with the place of its nomads, and the center was associated with the settlement. All kibitkas in the khoton were arranged in a circle, the center of which was the dwelling of the eldest in the clan..." (Bakaeva, 2009). Gan gives a rather detailed description of the prince's kibitka, details the peculiarities of interior decoration: "Round, rather large tent, covered with felt, was upholstered inside with rich carpets, thin patterned mats were spread on the floor, in the back there was a bed under a canopy of crimson silk fabric, on both sides there were trunks, placed one on another and also covered with silk fabric; On the left side of the bed, on the chest, in a little gilded kumirna, was seen a human figure seated on a throne in a gold pointed cap and brocade robe: it was the image of the Buddha or Shakya Muni, the supreme deity of the Buddhists. In front of the shrine were burning Tibetan incense candles and silver bowls of flowers, viands and drink, and above, above the idol, hung the portrait of the Dalai Lama, the high priest of faith and ruler of Tibet, painted in vivid colors. The author goes on to examine a wall hung with rifles, daggers, and sabers. Gan notes that "the The kibitka is a tribute to the grandfather to the grandson, and every cog on the blade has its own legend, which sometimes goes back to the time of Genghis Khan himself". When two travelers, arrive at the kibitka, they are greeted "at the threshold of the kibitka," greeting "Mendy, mendy!" ("Hello, hello!"), inviting them inside and seating them on the most honourable place, on the steps of the bed covered with carpets and velvet cushions. According to Kalmyk custom, guests are always greeted with freshly brewed tea, boiled with butter, milk and salt. In addition to tea, travelers are also offered pipes: "The treat of tea and pipes has begun. The Kalmyks strictly observed the rules of table etiquette, according to which "guests were treated with freshly brewed milk tea and smoked pipes. As noted by literary critic R. M. Khaninova who studied the portrait of a Kalmyk woman with a pipe, "this is a pipe of peace, introducing one of the traditions of Kalmyk culture, when a woman was supposed to light a pipe for a guest and serve him as a sign of respect" (Khaninova, 2008). In the story the pipe in the mouth becomes an integral part of the lifestyle of the Kalmyks: "... husbands, always idle, only hunted in the fields or lay in the sun with a pipe in their mouth", "...old Kalmyks smoked pipes". Russian ethnographer Ya. P. Dubrova, studying the life of Kalmyks of Stavropol province, draws attention to "the strongly developed habit of tobacco smoking, to which all Kalmyks from small to great are indulged positively ... Women smoke much more than men..." (Dubrova, 1998). Two Russian travelers observe the celebration of the Kalmyk national holiday of the coming of summer, when the kibbits were decorated with branches (which name the author does not specify) and people wore the most beautiful clothes. This is the holiday of Uryus sar which "is a diverse ceremonial and festive complex having a magical sense with the nomadic people and aimed at increasing and multiplying the main wealth of Kalmyks - their cattle" (Borjanova, 2007). Gan especially mentions physical strength and dexterity: during the holiday games, which continued "even after sunset": first, "men and even boys caught wild horses from the herd with harnesses and, grasping their manes, jumped on them like birds"; then the Kalmyk wrestling is described in detail: two bogatyr "long considered one another, at last came together; their athletic muscles tensed, their eyes bulged, they several times scattered, grabbed, bent over, twisted, fell, floundered on the ground and jumped to their feet, after a long struggle one won, and threw the other to the ground and knelt on his shoulder with the joyful shouts of the people. But no efforts could not put the defeated on his back, and this alone is considered a victory among them". Gan also specifies social structure of the Kalmyk society which consisted of the ruling classes (noyons, zaisangs) who related themselves to a "white bone" (Tsagan yasn), and simple nomads, people of a "black bone". The presence of equivalentless vocabulary in the text of the story contributes to the creation of an ethnographic picture, which national coloring: kibitka, bakshi geliung, burkhans, khurul, noyon, zaisang, Erlik-khan and others. Proper names, being a "peculiar component of the national culture", reflect the peculiarities of people's life and everyday life. The name of the main character Utballa, as the author of the story writes, means "blossoming flower" in Mongolian. The impossibility of finding happiness and Utballa's death are caused by the romanticist aesthetic of the plot: the heroine, faced with a choice "to save her pitiful life or give up this life", sacrifices herself and saves the man she loves. According to the story's plot, Utballa, having met Boris and unable to contain her passion, cheats on her husband, which the author does

not write about directly, but gives a clue, veiling this motif according to romantic canons, where love represented "the highest reality, the entry into the field of the highest ideal values": "Boris raised her, showered her with caresses, and in the luxurious rapture they forgot the flight of time. This fact does not go unnoticed in the ulus, and the Kalmyks ponder ways to punish her: "We should leave her alone in the steppe, as our fathers did...". E.A. Gan presents this as a "folk custom" according to which "a wife who has betrayed her duty is left alone in the bare steppe". The author describes how the people tore off Utballa's clothes, "tore to shreds the cavities covering her dwelling, overturned the lattice walls, trunks, fabrics, things" and left her alone in the steppe. The whole bet took off and went to another nomadic place. The life of Utballa is presented not chronologically, but in retrospect (in the form of memories), through which the author also introduces ethnographic details into the plot of the story. For example, the story describes a smallpox epidemic, which "the Kalmyks believe to be a messenger from the gods and leave the diseased man in the desert, convinced that human help only serves to annoy the angry sky". The heroine recalls how the inhabitants of the ulus packed their tents and moved away, leaving six-year-old Utballa alone in the steppe with a jug of water. Despite threats, her mother stayed with her and the girl recovered. Indeed, a great fear among the Kalmyks was the appearance of smallpox (tsetzg). The ethnographer Ya. P. Dubrova suggested that this disease had its own spirit called "tsechik." He wrote that "at the mere pronunciation of his name, a Kalmyk frightened by tsichik would die of fright" (Dubrova, 2008). To avoid contracting smallpox, "the Kalmyks would migrate away, leaving the sick man to his fate. Utballa's attitude toward the steppe changes significantly. The heroine, brought back to her mother, exhausted by the horror of her situation, calls "all nature to her rescue", she envies the passing free wind that drove the tumbleweed bushes, the saiga, the bird under the clouds, enjoys the steppe, which has become for her the embodiment of freedom. On the one hand, the author pays tribute to the Romantic tradition, according to which the steppe emphasized the boundless freedom of heroes, on the other hand, we observe the awakening of the mentality of the heroine, long separated from the steppe and again The image of the steppe strengthens the psychological state of the heroine. The image of the steppe intensifies the psychological state of the heroine: whether Utballa "rushed like an arrow" on a wild horse across the vast steppe, "as if wishing to evade the present or catch up with the irretrievable past," or when she was wading through bushes, when "branches whipped her face, tearing her clothes into pieces, she noticed nothing and hurried forward. Psychological parallelism is also evident in the fact that after meeting Boris in her khoton, Utballa realizes that "this steppe is her prison," and it is the steppe at the end of the story that has become her grave. Seeking to convey the poetry of Kalmyk life, the writer includes two legends in the text of the story. The first "legend of the steppes" - about a flower that opens at night under the rays of a star - has plot-forming and characteristic functions (it is correlated with the biographical, cultural and spiritual experience of the heroine) and is designed to create a foreign flavor of the story, according to E.A. Vyatkina (2013). The second tale, about a Kalmyk princess who fell in love with her subject, a young zaisang, is a tale of folklore character. This inset story, correlated with the plot of the story (the heroine of the legend is contrasted with the heroine of the story), precedes the tragic finale of the work. Researcher Basaev refers the legend to a group of social and domestic stories, telling various domestic stories (2000). Having absorbed the rich traditions of Russian culture and literature, E.A. Gan turned out to be able to comprehend the foreign cultural world as well. At the same time the writer in question created in the spirit of the remarkable French novelist J. Sand, who loudly proclaimed women's emancipation in the sense of freedom of human personality and feelings (Mikhalova, 2010). If J. Sand. Sand is mainly a romanticist in literature, then the story "Utballa" by E. A. Gan can be called realistic by the nature of social and domestic typification, the nature of details, the ethnographic elements. Realism, to which "stepped" Gan, associated with trends in Russian literature, and the way of life of the family in which she was brought up, and with impressions, greatly expanding the horizons, deepening thinking. Romanticism, perhaps, shows itself in the story "Utballa" in some "traditional formulas", turns, which describe certain feelings, situations, and - most importantly - in the incredible exaltation of love in the story. Just like N. Durova, E. Gan exalts love, both of them do it subtly, chastely - deeply organically. The author of "Utballa" describes love in the following way: "The heart of a woman follows her star" (which, according to Kalmyk myth and the author's conception, is small and invisible to the outside eye...). The heroine's lover "looked into her eyes, wishing to read her soul into them. Add here the heroine's confessions: "I was yours before I understood myself," and "I will love you until the last spark of life goes out in me." E. Gan draws with realistic, juicy strokes the customs and character of the Kalmyks created by a different historical reality as compared to by the character of the Cheremis in N. Durova (Krysko, 2008). Being basically a realist, Gan uses ethnographic descriptions of images as a vital background of the work, as an image of complex circumstances. In the story "Utballa" (as in the story of N. Durova that we discussed above), philosophical generalizations, a tendency to deep wisdom, harmony of a woman writer are important. This is evident in Gan and the general tone of the narrative, reasoning, and in the "humility" before fate, and a great faith in love. To convey her concept of love and peace to the reader, Gan, like Durova, uses folkloric and mythological stylistics: the Kalmyk tale of an inconspicuous flower who

wholeheartedly fell in love with the "imperceptible" silver star, which drew attention to him and warmed his soul, helps Boris understand the incredible love of Utballa and reciprocate it. At the same time Mr. Zerkov's story of the real events (the narrator does not want to mention the names of the participants of the drama) reminds of a legend - so dramatic and great are the characters of the Kalmyks who love him. It is thought that this ethnographic element - Zerkova's story - is realistic in its essence: firstly, it reflects real character traits of the ethnos in the "surroundings" of everyday life, and secondly, it emphasizes the complexity of life in its different conditions and the strength of the human spirit. In any case this element works for development of the plot, character of the main characters and the main idea of the work. It is the concreteness of the national character of the Kalmyks in the realistic story of Gan that determines the plot of the work and influences its finale. The ethnographic picture of the steppe is given not only as a background against which the events in the second part of the story take place, it enters the structure of the work, intensifying its psychologism. Consequently, "ethnographic romanticism" in Elena Gan's story "Utballa" reveals social relations, customs and rituals, beliefs, holidays, manners and everyday life of early 19th century Kalmyks.

In N. Durova and Yelena Gan, one can notice a deep female aspiration for harmony and peace. In this sense, we should mention tender maternal images, motifs and images of home present in both novels as they relate to the orphanhood of the protagonists (as an orphan in the difficult circumstances of the 19th century) and their striving for the world, the possibilities of peace.) and with the desire, the possibilities of the world to compensate orphanhood (Cheremisses, perhaps due to their national character, generally give an orphan many mothers, and a home - in every house in the village; a beautiful orphan may not work for them, so she is loved by everyone, here in principle shows the ability to love life, as the author saw it - "cavalry maiden" Durova). In this regard, cite the statement of the lover Utballa: "I created for you a new homeland on my chest." At the same time, in Durova one can see "irony" over the "primitive" way of life of the Cheremisses, and as for E. Gan, here the criticism of the Kalmyks, which has, according to the artistic structure The realistic features of the work may be related to society's desire for civility, the struggle for the better lot of women, which was important at the time of writing, as a characteristic feature of all E. Gan's work. It is worth noting that the realism of E. A. Gan has a philosophical and sensual character, for him it is more important feelings, the image of the world in general, but through the prism of social and domestic concreteness, through the worldview and world understanding of a foreign ethnicity. As a realist writer, Gan is peculiarly attentive to everyday details, to ethnographic elements, to national peculiarities of the Kalmyk character.

5. Conclusion

Ethnographic elements of E. A. Gan's story are mostly realistic, showing the complexity of human life in a world full of vicissitudes. Kalmyk images enhance the image of complexity, unpredictability of life, in which a person needs to understand to preserve his spirituality to the end. The national character of the Kalmyks as well as the legends and mythology associated with them, including those created by modern life, also work towards this idea - in contrast to the romantic character of N. A. Durova's story "The Sulfur Key" where the "legendary" motifs of the Cheremis life, created in correlation with modern life - a tribute to the developing realism, function more as a philosophical-romantic means. In N. Durova's story ethnics of Cheremis in a certain way serves a romantic twoworld, "elevating" an unusual character. Both writers have ethnographic elements and ethnographic images that strengthen the "realism" of their works, despite the "romanticism" associated with a gravitation towards harmony, peace, the wise integrity of the perception of life, where the soul seeks love, help, understanding and is ready to give it all, no matter what.

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