

**Проблема столкновения ментальностей в произведении Б. А. Пильняка
«Рассказ о том, как создаются рассказы»**

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Аннотация

В статье рассматриваются проблемы столкновения восточной и западной ментальностей, проанализирован образ Японии. Определены основные черты по этике произведения.

Ключевые слова: ментальность, Восток и Запад, Б. Пильняк.

The problem of the collision of mentalities in the work of B.A. Pilnyak «The story is about how stories are created»

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Abstract

The article deals with the problems of the collision of the eastern and western mentalities, the image of Japan is analyzed. Identified the main features of the ethics of the work.

Keywords: mentality, East and West, B. Pilnyak.

The unforgettable «oriental flavor», the stunning plot, the depth and subtlety of the transmission of human feelings appear before the readers in the Japanese prosaic «sketch», which the author called «The Story of how the stories are created» (1926). This is a work with a unique story structure. In this story Pilnyak comprehended the essence of the Oriental culture deeper than many specialists - orientologists of his time. The epoch, historical and revolutionary events were purposely postponed by the author in the story. If you recall the historical situation of the 20-ies of the XX century, there is an idea that comes involuntarily: Pilnyak again looks for the trouble. In the years when Russian-Japanese relations were broken by recent intervention, the writer is interested not in large-scale revolutionary battles, not in the triumphant march of the Reds in the Far East, but quite an unusual, special case - the love of a Russian girl and a Japanese officer in the years of intervention.

The story consists of an introduction and five parts. In the introduction an ancient Japanese saying already sounds, which has an ideological and thematic focus. «The fox is the god of cunning and betrayal. If the spirit of a fox settles in a person, the genus of this person is cursed. The fox is a writer of God! » [3; p.596].

The text of the old Eastern saying, largely transformed by the writer, is the best way to reveal the ideological and artistic direction of the story. There are several problems in the story. The first is love and treachery in the understanding of the Russian girl Sonya Gnedykh; the second is the eternal opposition of the East and the West, the inability to perceive another's culture, the collision of different mentalities; the third is the problem of writer's fate. As the author asserts, the story that formed the basis of the story is not fictional. The main characters - He and She - are at the center of narrative and conflict. They are contrasted on the basis of belonging to the world of the West - the world of the East. The detailed description of their meeting and later life represents a story, a kind of a «story in a story».

Tagaki-san was an officer of the General Staff of the Imperial Japanese occupation army. In Vladivostok, he lodged in the same house where Sonya rented a room. The writer portrays Tagaki-san through Sonya's eyes: «He was not called otherwise than «toque»... Everyone was very surprised that he takes a bath twice a day, wears silk underwear and puts on his pajamas at night ... After some time, they began to respect him. In the evenings he always sat at home and read aloud Russian books, poems and stories of contemporary poets that are unknown to me, Brusov and Bunin» [3; p.398]. The young Russian girl is struck by the noble simplicity and restraint of the Japanese officer in comparison with the ensign Ivantsov, who made dates in dark corners and climbed kissing. The Japanese officer was a man with serious intentions. He invited Sonya to the theater in the first rows and did not lure after the theater to a cafe. He gave candies and did not compromise visits. «He proposed Sonya in Turgenev's style, in uniform, in white gloves, on a holiday in the morning, in the presence of the landlords. He gave his hand and heart - according to all European rules» [3; p.599]. Linking his fate with Sonia, Tagaki-san violates the rules of the Japanese army, according to one of the rules, officers may not marry foreigners. So he asks Sonya to keep the engagement in secret, and until he does not retire, live with his parents in a Japanese village. The writer notes that Sofya Vasilyevna Gnedikh did not mention a line in her biography that throughout the Far Eastern Russian coast the Japanese were hated and that the Japanese were catching the Bolsheviks and killed them, burned in fire-boxes, shot, that the partisans started all the tricks to destroy the Japanese. Thus, it is once again emphasized that B. Pilnyak puts universal human, personal under the specific historical things, because for each person his or her own life is more important, meaningful than the events of the ages.

In the third part of the story, when the girl leaves her homeland and enters the land of the Japanese archipelago, the European and Asian vital cultures converge. The process begins at this moment that M. Bakhtin characterized in the following statement: «One meaning reveals its depths, encountered and touched with another, alien meaning, between them begins a dialogue that overcomes the isolation and one-sidedness of these meanings, these cultures. We put new questions to someone else's culture, which it did not put to itself, we look for answers to these questions, and another culture answers us, revealing new sides and new depths before us» [1; p.335]. The comprehension of the East is inextricably related to a convincing demonstration of the psychology of man. The

classical traditions of Russian Orientalism developed to a greater extent the romantic methods of recreating the human spirit world. B. Pilnyak is looking for new ways of objectifying the national character through the study of surrounding circumstances, the national environment, the spheres of social consciousness, climatic prerequisites, that is, all that could somehow affect the psychological personality of the man of the East. We also can see external attributes: kimono, theta, bento, chopsticks, Japanese speech and a lot of other things. At the same time, the author quite often emphasizes the complete opposite of the nationally concrete realities of the West and the East. «... The gesture that is spoken in Vladivostok – «come here»- in Tsurug means «get away from me», and the faces of the Tsurujans do not express anything, according to the rules of Japanese everyday life, a person should hide his or her experiences in all ways, even expression of eyes» [3; p.560]. At the same time, the collision with the eastern culture surprises and shock the European. This is a detailed example: «To the eye of the Europeans, the son of Western culture, the whole country, the whole life and customs of the Japanese people are built according to the principle – «on the contrary»- it is on the contrary to what is accepted in Europe. I write below about the marshal Noga: suicide is honorable in Japan; but it is considered as disgrace in Europe. In Europe, a woman - at least in ideals - is ahead, in Japan – she is behind. In Europe they say: «citizen Peter Ivanov, Mr. Stephen Graham», - in Japan, people usually say at first a surname, then a name, then a «san». The gesture that Europe uses to say «get away from me», it is a gesture of «come to me» in Japan. In Europe, people write from the left side to the right side with horizontal lines, in Japan people write from the right to left side with vertical lines. In Europe, in dangerous and unpleasant situations, the face becomes gloomy and tense, - in Japan, in these cases, laugh and smile; when the European thinks, focuses, his face becomes smarter, more meaningful – when a Japanese thinks, the European's face becomes idiotic. The mood of a European and the state of his spirit can always be recognized by his face - the face of a Japanese will never tell about it, you will not get a Japanese - you can learn about the state of the spirit of the Japanese by his hands, according to his movements, the hands of a European do not talk about anything. The psyche of the European is built on the affirmation of the future, the construction of the future - the psyche of the Japanese people is built on the affirmation of the past, this is their worship of ancestors that makes the country a land of dead people, the country where the dead people command; where therefore the students of Tokyo University told in a questionnaire how they think about their life purpose. A lot of students answered that they are socialists and they want to give birth to children worthy of their ancestors - where, as it is known from any book about Japan, the most honored thing is children, this transitional age stump to the death, where death is honorable as birth.

Sonya Gnedykh is gradually getting used to the Japanese way of life. She accepts all the conventions of the Japanese way of life of a woman, without losing her best feelings for her husband and even on the contrary - she began to love and respect her husband more. Three years after the wedding, Tagaki-san wrote a novel that glorified him throughout Japan. Many people came to them: «People bowed to

her and her husband at their feet, people photographed Tagaki-san for books and Sonya, people asked her about her impressions about Japan» [3; p.602]. But Sonya did not know the plot of the famous novel of his husband. «She asked her husband about it. In his polite taciturnity, he did not answer that question: perhaps it was because of the thing that the ego was not very important to Sonya and she forgot to insist» [3, p. 602]. The ending of the story is staggering, it has a powerful charge of inner psychology, it amazes with the depth of penetration into the world of the female soul. There is an invisible inner emotional-expressive plan in the story that reflects not only the complexity of human psychology, but also a specifically national form of existence and manifestation of the character of a Western man. The writer shows deep knowledge and understanding of the human heart, skillfully gives a psychological analysis of passions. Sonya gets to know the plot of her husband's novel from the correspondent of the Moscow newspaper, who spoke Russian. «Then on the seashore the correspondent of the capital's newspaper, in conversations with Tagaky-Naooku-san, with the wife of the famous writer, opened in front of Sonya her not a mirror but a philosophy of mirrors-she saw herself, who was alive on paper, and there was no matter that it was clinically described in the novel how she shuddered in passion and abdominal distress, but the thing that she learned that everything, all her life was a material for observation, her husband spied on her every minute of her life: - from this her terrible thing began, it was a cruel betrayal of everything that she had. And she asked to come back home to Russia to Vladivostok through the consulate» [3; p.603]. The writer touches upon the issue of irreconcilability of the mentality of the East and the West was in the last dramatic episode. Mentality, writes A. Ya. Gurevich: «These are socio-psychological attitudes, ways of re-perception, the manner of feeling and thinking. Mentality expresses the everyday appearance of the collective consciousness that is not reflected and not systematized through deliberate mental efforts of thinkers and theorists. Ideas on the level of mentality are not completed by individual cohesion complete spiritual constructions, but the perception of such ideas by a certain social environment, the perception that they unconsciously and uncontrollably modify, distort and simplify. The mentality forms its own special sphere, with specific laws and rhythms that is indirectly connected with the world of ideas in the proper sense of the word, but in no way is reducible to it» [2; p.116]. In the mentality of Sony Gnedych, husband's act is a betrayal. In the mentality of Tagaki-san, there is nothing reprehensible about it. In Japanese culture, all natural departures of the human body are quite decent standards. For the Japanese, the image of Sonya Gnedych became the discovery of the inner world of a Western woman, a woman whom all Japanese people recognized and respected.

But not only the fate of Sonya Gnedych is at the center of the narrative. The fate of Japanese writer Tagaki-san is becoming a tragic sound. Tragedy of any writer is that he is always in a conflict with himself. The writer is always between lies and truth. He always faces a choice. It is painfully difficult to make a choice for a writer. The destiny of the artist is commanded by the terrible god – «the god of cunning and betrayal», he lies in wait for the writer even in his personal life,

pushing the artist into the path of betrayal towards his relatives. In this regard, the creative path of any writer is a kind of God-fighting. The insidious god of "cunning and betrayal", writer of the god, Tagaki-san could not resist. Pilnyak with deep respect for Japanese culture, but still he condemns the fact that in Japanese culture there are no covers over the narrow-headed.

But not only the fate of Sonya Gnedykh is at the center of the narrative. The fate of Japanese writer Tagaki-san is becoming a tragic sound. A tragedy of any writer is primarily that he is always in a conflict with himself. The writer is always between the lies and the truth. He always faces a choice. It is painfully difficult to make a choice for a writer. The destiny of the artist is commanded by the terrible god – «the god of cunning and betrayal», this god lies in wait for the writer even in his personal life, pushing the artist into a path of betrayal towards his relatives. In this regard, a creative path of any writer is a kind of god-fighting. The insidious god of «cunning and betrayal», a god of writing, Tagaki-san could not resist. Pilnyak deeply respects Japanese culture, but still, he condemns the fact that there are no covers over the private things of human lives in Japanese culture.

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