

The Chinese text and context of the Russian literature

Boris Kondakov¹

¹Dean of Faculty of Philology, Perm State University, 614690, Bukireva Str., 15, Perm city, Russia
kondakovb@mail.ru

Kewen Wang²

²Russian Language Department of Nanchang University, 330000, Xuefu St, 999, Nanchang city, China
wkwcom@mail.ru

Anna Krasnoyarova (Popkova)³

³Department of Russian Language, Nanchang University, 330000, Xuefu St, 999, Nanchang city, China
krasnoyarovapopkov@yandex.ru

Abstract

The article considers the emergence and development of the Chinese text as a distinctive phenomenon of Russian literature. For this purpose, the method of historicism was applied that allowed to consider the development of the Chinese culture in chronological order. Besides, the comparison method was used in relation to the Russian writers, Russian-Chinese literary works and various literary movements in Russia. As a result, it was shown that the Chinese text attracted the Russian writers with its simplicity and elegance, whereas the Chinese works influenced the formation of the Russian spiritual-philosophic thinking.

Keywords: Literature, Chinese Text, Cultural Influence.

El texto chino y el contexto de la literatura rusa

Resumen

El artículo considera la aparición y el desarrollo del texto chino como un fenómeno distintivo de la literatura rusa. Para este propósito, se aplicó el método del historicismo que permitió considerar el desarrollo de la cultura china en orden cronológico. Además, el método de comparación se utilizó en relación con los escritores rusos, las obras literarias ruso-chinas y varios movimientos literarios en Rusia. Como resultado, se demostró que el texto chino atrajo a los escritores rusos con su sencillez y elegancia, mientras que las obras chinas influyeron en la formación del pensamiento espiritual-filosófico ruso.

Palabras clave: literatura, texto chino, influencia cultural.

1. Introduction

The works that depict China occupy a special place among numerous and various texts that have been created by the Russian culture. China is a country that had its unique path of historic-cultural development and specific relations with surrounding states where it was described as a special artistic space (artistic world), as a collective image that was associated with the fate of the characters and conditioned the development of the plot (Kopotilova, 1998; Lukin, 2007). Such works will be considered as a universal supertext. The combination of these works will be referred to as a Chinese text. The integrity of the Chinese text is assured both by the depiction of China, its history and nature and by the reproduction of its cultural reality, reference to numerous cultural texts, national religious-philosophical ideas, mythologemes, images and plots, individual style and plot-compositional techniques that are used in the Chinese literature. The Chinese text includes numerous descriptions of China and images of the Chinese in the literary and non-fiction texts, memoirs (travel literature, memories of the Russian emigrants) as well as the works that use certain plots and motifs that are associated with the Chinese culture (Zhang et al., 2015; Goldblatt, 2015; Zhang, 2015). The researches of the Chinese text are almost absent within the Russian literary studies. Few works are dedicated either to its certain aspects (for example, politological aspect Lukin (2007), or to the works of certain writers where China was mentioned.

The Chinese text includes the works that describe geography and history of the country, its culture and literature, philosophical and ethical systems. They also reproduce the life of the Chinese people and the images of certain Chinese characters (the Han). These works create a unique kind of artistic space and a collective image that influences the fate of specific characters and the development of the plot. Russian writers demonstrated great interest to the history and culture of China. They paid special attention to the system of the national philosophical-ethical notions, national history, and life of the Chinese people. The works were often based upon the plots that were borrowed from the Chinese literature and upon the images of the Chinese. As a matter of fact, we can state that during the XIXth century, a distinctive Chinese text was formed that significantly influenced the Russian readers' vision of the neighboring country. The Chinese text exists both within the Russian literature and that of Western Europe. We can cite the following distinctive examples of the expanded Chinese text within the European literature: a series of novels about the Judge Dee that was created in 1950-1960s by the famous scientist, writer and diplomat Robert van Gulik; the works that were written in English (or in any other European language) by the Chinese writers-emigrants. The Chinese text of the Russian literature includes travel literature, a lot of memoirs (the descriptions of the Russian emigrants' life in China) and Russian translations (often free) of the works of the Chinese culture.

The problem is conditioned by the fact that the formation of the Chinese text as a distinctive direction is not fully researched. Due to this, the purpose of the article is to consider the formation of the Chinese text as a special direction within the Russian literature.

2. Methodology

The comparative-historic and diachronic methods allow to understand general and specific aspects of the development mechanisms of the Chinese text within the Russian literature on different historical stages through the chronological comparison. System approach allows to study literature as a system that is formed by the combination of interrelated components.

Besides, a lot of attention was paid to the generalization of relevant data provided by the domestic and foreign scientists and to the analysis of literary works that referred to the issue of the Chinese text.

3. Results

During the Old Russian period (until the end of the XVIIth century), the Russians' visions of China were extremely limited. This country was mentioned for the first time in the sources dated epy XIVth-XVth centuries (Sophia Second Chronicle, The Tale of Temir-Aksak, and Journey Beyond Three Seas of Afanasiy Nikitin). However, the information in these sources was extremely limited. As Lukin states:

Despite of the centuries-long history of China and Russia, it was only in the XVIIth century that these two biggest world states became neighbors. The reliable data of the earlier official contacts are absent, though this does not imply their factual absence (2007: 18).

A well-known historical fact points to significant objective difficulties in the relationships between Russia and China. At the beginning of the XVIIth century, the Wanli Emperor of the Ming Dynasty (1563-1620) sent a special message to the Russian Tsar Vasili Shuisky (1552-1612). However, since there were no Chinese translators in Russia, the content of the letter remained unknown for 60 years. The message was brought to Tomsk. It was only in 1675 that the Russian ambassador in Beijing Spafariy managed to find a person who was able to understand the general meaning of the message. According to it, the Wanli Emperor offered to develop a two-way trade between Russia and China.

In the XVIIth century, the number of written sources of the information about China increased. It included the translations of separate Western sources, descriptions of the travels of the Russian pioneering explorers who reclaimed Siberia, of the participants of the first missions in China. For example, the travel of Spafariy who was on service at the Russian tsar and became the first in the history of the Russian culture to create a system description of the country. This description depicted China as a rich and fair state (Spafariy, 1960). In the XVIIth century, the Russians depicted China in an objective manner, avoiding any comparisons with their own country and any conclusions. The main purpose was to inform the country leaders (Lukin, 2007). In the XVIIIth century, the tendency towards a focused interest in China and Chinese culture became evident in Russia. In 1700, Emperor Peter the Great issued a special decree about studying the Eastern languages. A special emphasis was made upon the strategic importance of the Chinese language (The history of the domestic oriental studies by the middle of the XIXth century). The formation of the Chinese context was preceded by the process of the Chinese text development. The emergence of the Chinese context within the Russian literature had its own rather long history. In the

XVIIIth century, Russia began to demonstrate a focused interest to China and Chinese culture (in other words, the formation of the Chinese context that served as a basis for further formation of the Chinese text). A significant growth of interest in China took place during the reign of the Empress Katherine II (1762-1796). Certain motifs associated with the Chinese culture emerged in the literature of the XVIIIth century in the verses of A.D. Kantemir, A.P. Sumarokov, M.M. Kheraskov, M.V. Lomonosov and G.R. Derzhavin, in the prose of A.N. Radishchev and some other writers.

However, in the majority of cases, the reference to the Chinese culture was brief in its character and mainly related to the use of certain external details and stylistic techniques. For a certain time, the life of the Chinese people remained out of focus of the Russian society. In the XVIIIth century, some Russian education institutions introduced a course of the Chinese language. The first Russian translations emerged that were based on the original Chinese sources. These works promoted understanding of the essence of the Chinese traditions and underlying philosophical-ethical system, a gradual formation of a deep educational and intellectual love for China. Gradually, the first publications and translations that were based on the original Chinese sources emerged in Russia. The translations of the texts that were of the greatest importance for the Chinese culture (I Ching, Da-xue, Zhōng yōng) were made in 1780s by A.L. Leontiev. The formation of the Russian readers' vision of China was greatly influenced by the activity of the Russian Spiritual Mission in Beijing (founded in 1715). It laid the basis for the domestic sinology and favored the quick development of the translation school.

In the XVIIIth - first half of the XIXth century, China was almost completely closed for the foreigners and maintained no diplomatic contacts either with European countries or Russia. However, it did not prevent the members of clergy to stay on its territory. In 1715, Russian Spiritual Mission was dispatched to Beijing. On the one hand, its aim was a spiritual assistance for the descents of the Far-Eastern Albazin Cossacks who lived in Beijing and were on service at the Emperor. On the other hand, it should carry out unofficial diplomatic tasks and the tasks that were associated with the researches (studying of the Chinese language, cultural and national specificity of the Chinese people, establishing diplomatic contacts with the government). The interest in China, especially intensified during the last third of the XVIIIth century during the reign of the Empress Katherine II. It was the times when Russian readers obtained a significant part of the information about China from the translations of the Chinese literary works. Russian readers were given an opportunity to read the Chinese literary works in translations from the languages-intermediaries (French, English, and Manchurian). For example, in 1779, French language served as a basis for the writer and diplomat D.I. Fonvizin to translate Da-xue (The Great Learning). This essay was the most important for the Chinese culture.

Publications about China and translations of the Chinese classic texts that emerged during the XVIIIth century stimulated interest to this country in the consciousness of the Russian audience and favored the emergence of a certain initial background, cultural context. A significant progress in this direction took place in the XIXth century. The emergence of the Chinese context and the relevant Chinese text that took place in the Russian culture during the XVIIIth-XIXth centuries, intensified the interest towards China and Chinese culture, expanded the vision of its history, nature, everyday life, traditions, religion and philosophy. In its turn, this laid the basis for the formation of a complex and multivalent Chinese text that actively developed throughout the XXth century.

During the XVIIIth-XIXth centuries, a multifold image of China and the relevant cultural context were formed within the Russian culture. They were closely connected with the Russian writers' and readers'

visions of the fate of Russia. On the one hand, this favored the growth of the public interest to the Chinese culture and the development of the Russian readers' visions of the Chinese nature, religion and philosophy, its everyday and cultural traditions. On the other hand, it influenced the establishment and development of the national consciousness. This situation laid the basis for the formation of a complex and the multivalent image of China that was developing within the Russian literature and culture during the XXth-XXIst centuries.

Deepening of the ideas about China was favored by the establishment of the Russian Orthodox Spiritual Mission in Beijing in 1716. Its purposes were not limited to exclusively religious ones. It should also study the culture of the country (Golovin, 2013). Initially, the image of China that existed in Russia was significantly idealized and slightly exotic (mainly, being influenced by the French culture that was popular in Russia during that period). But, by virtue of the Russian Spiritual Mission in Beijing, it gradually changed. As a result, it became a part of a quite expanded, specific and historically true system that formed the vision of this country in the Russian readers' consciousness. China was represented as a country with its original historical pathway. Its inhabitants live their lives in a unique way. The problems of the Chinese people, their worries and feelings seemed to be similar to the experience and feelings of many Russian people. Initially, the image of China that was forming within the Russian cultural consciousness was a part of the all-European visions of the East. First of all, Western literature referred to the Arabian (Muslim) East that was closer and familiar with it. At the outset, the Russian culture followed this tradition.

During the XIXth century, the Chinese text began to occupy its own big space within the Russian culture (in this relation, it could be compared to Italian, Moscow, Petersburg or Pushkin texts). This can be explained by the great significance of the life of China (neighbor of Russia) for understanding the Russian own history and culture. On the one hand, Russia and China are two states whose historic pathways and cultural paradigms fundamentally differed. Despite of all the originality, they had a range of qualities the comparison of which allowed to understand a lot of essential peculiarities of the historical pathway of Russia and its national character. The Chinese text helped Russian writers and readers to better imagine the perspective of Russia and regularities of its development. It allowed to reflect upon the place of a person and the voice of a hero in the social life of a certain period.

It should be noted that the Chinese text of the Russian literature turned out to be organized in a different way than the Italian text that was developed within the Russian literature. Italy was a well-known country that was visited both by the Russian writers, painters, musicians and the majority of the noble class members and by various representatives of the intelligentsia. The Italian art and the life of the Italians were rather well-known and close to the Russian readers. Though preserving its alien status, the Italian culture finally turned out to be own-alien culture. Unlike Italy, China for many years has remained a culturally unexplored country for the Russians (with its-own-alien culture). That is why, it was interpreted as an exotic, mysterious country for a reader. Due to this, the problems of perception and interpretation became especially important in relation to the Chinese text of the Russian literature. Historical events that took place in China at the end of the XIXth - beginning of the XXth centuries and a problematic evolution of the relationships between China and Russia during this period intensified the interest of the Russian (or Soviet) readers towards the culture of this country.

In large part, the Italian context of the Russian literature was represented in the personal experience of the Russian readers and writers. Whereas the Chinese context in the XIXth century was provided mainly

through other texts. The most important part of the Chinese context of the Russian literature was represented by the reflections on the regularities and paradoxes of the development of Russia (in comparison to China), especially, in comparison to the history of China (at the end of the XIXth-beginning of the XXth centuries). As early as in the first third of the XIXth century, the texts that described everyday customs and mores of the Chinese began to emerge in the Russian literature. In 1832, the anthology *Northern Flowers* that was published by A.S. Pushkin included an anonymous translation of the fragment of the Chinese novel of the XVIIth century *Haoqiu zhuan* (*A Fortunate Union*). It was a story of the fate of two young people: the scholar Tie Zhongyu and the nobleman's daughter Shui Bingxin (Bichurin, 1980).

During the first half of the XIXth century, historical writings were the main object of translations from the Chinese language. On the one hand, they introduced the Russian readers into the history of the neighboring country. On the other hand, they evoked parallels with domestic past in their consciousness (the interest in the historic past was constantly growing). The texts with the descriptions of everyday customs and mores of the Chinese became rarer. The magazines (for example, *Vestnik of Europe*) constantly published the descriptions of the travels to the Eastern countries, the translations of the Eastern poetry and prose. Travel notes, especially, about the Eastern countries, attracted special readers' attention. They were rich in exotics, bright and original images and plots. Such editions formed a system of visions of China in the Russian readers' consciousness. China was represented as a country with its own original historic pathway. The problems and feelings experienced by the Chinese people seemed to be similar to the feelings of many Russian people.

In 1830s, a specific Chinese theme was branched from the general Oriental theme within the Russian literature (in large part, it was caused by the formation and development of the Chinese context in the public consciousness). One of the first works that can be classified as a Chinese text of the Russian literature is the novel-utopia *The Year 4338: Petersburg letters* by Odoevsky. It is written in a form of letters of the Chinese student Ippolit Tsungiev who lives in the XIIVth century. The letters are addressed to his fellow students studying in Saint-Petersburg. Russia and China are depicted as two main centers in the world of the future. Ironic Oriental tales by Senkovsky can also be classified as Chinese texts. In the same 1835, Z.F. Leontievsky literally translated a short novel *The Traveler* from the Chinese language. The novel was based on the plot of the classic drama by the Chinese writer Wang Shifu *Xixiangji* (*Western Wing*). The fragment from the translation of the short novel *The Traveler* was published in 1936 in a popular magazine *Library for reading* edited by O.I. Senkovsky (Kopotilova, 1998).

Generally speaking, O.I. Senkovsky greatly influenced the formation of the image of China in the consciousness of the Russian audience in the middle of the XIXth century. In this relation, his own literary works – ironic Oriental tales – deserve special attention. They include a short tale *Chin-Chun*, or the *Fame of an Author*, a comedy *Fansu*, or *Mischievous Maid*, a short tale *A Chinese Established in the Middle*, a note *A Few Talks about the Family of the Current Chinese Emperor*, and a short tale *One the Best among Women*. The plots, images and everyday details in these works were borrowed from certain works of the Chinese culture. A lot of situations and certain sayings of the Chinese thinkers were projected onto the events of the Russian life (Senkovsky 1839).

The resulting work of the Russian literature of the first half of the XIXth century that allowed the image of China to fully evolve was a geographic novel by Goncharov *Frigate Pallada*. It was written in 1855-

1855 and published as a separate edition in 1858. The writer described the Chinese national character with special emphasis upon diligence, humility, benevolence and zeal of the Chinese people, upon the absence of fanaticism, their politeness, honesty and filial respect. Goncharov pointed to the absence of fanaticism among the Chinese people. Comparing the Chinese and the English (in disfavor of the latter ones), the author noted: I am not sure, who could civilize whom out there. Could not it be the Chinese, who did that to English men? (Goncharov 1986). It was the first novel that discovered the most important characteristic of the Chinese text within the Russian literature that favored its quick transformation into the context. The main object of interest for the domestic writers and readers was not China as such, but the exotic (unfamiliar to a Russian reader) place of action, a special world that, on the one hand, was constantly opposed to Russia, but similar to it in many aspects, on the other. This is a different direction of a country's (civilization, culture) development that was not realized by Russia. Its research could teach Russia and the Russians a lot of things, warn them against certain potential (possible in the nearest and distant future) dangers. In this case, the Chinese culture became an example of an alien that was needed to understand its own. In other words, it became a part of the Russian culture context.

Their researches and translations that reproduced the history and current condition of China, its religious-philosophical system, the nature and culture of the region, everyday life and customs of the Chinese and surrounding people were known both to the specialists-orientalists and to a wide audience of the Russian readers. This became possible by virtue of their bright literary-publicistic form and their availability in popular newspaper and magazines (the newspapers *The Northern Nee*, *The New Time*, *The Stock Bulletin*, *The Voice*; magazines *The Contemporary*, *The Edition of the Russian Geographic Society*, etc.). The activity of the outstanding Russian sinologist and academician Vasiliev (2013) played a special role in the development of the visions of China in Russia during the second half of the XIXth century. His works became widely known in the country and depicted a complex spiritual world of the representatives of the Chinese civilization. He analyzed the history and culture of China, the relationships between the Chinese Empire and neighboring nations. As Vasiliev noted:

China has all the resources to achieve the highest point of the intellectual, industrial and general political progress. Its principle of a deep respect to the science, the strive of the whole nation for learning hard without any age titles to hold it, shows that the most educated nation in the world can grow there, that it can create scientists who are able to develop science together with the rest of the world and, moreover, will not stop doing that what they do (1883: 18).

The formation of the image of China in the Russian readers' consciousness was greatly favored by the travel literature that was actively published in the second half of the XIXth century. The image of China and Chinese culture played a great role in the philosophical religious-ethical and political ideas of L.N. Tolstoy. He began to show his interest to the Chinese culture and Buddhism in 1847. While being at Kazan hospital, he got acquainted with a Buddhist monk. This event stimulated the writer to immerse into grasping of Buddha wisdom. The first mention of the influence of Buddhism upon the writer can be found in his article *what is to be done?* While elaborating certain Buddhism ideas and analyzing modern science, the writer concluded that it was completely based on the metaphysics of hypocrisy (Asmus, 1961) and was used to subjugate the Russian peasantry by the ruling class, because it served to justify the way in which people free themselves from the human obligation to labor, while consuming the fruits of other people's labor (Asmus, 1961).

Later, China attracted the writer in 1860s, when the country was suffering from intervention on the part of some European states. This intervention was justified by the need to forcedly suggest the idea of the progress to the Chinese people. This caused the writer's anger. In his subsequent philosophical articles and literary works, he constantly referred to Buddhism ideas and Chinese culture (the article what is to be done (1884-1886), essay Siddartha, Called the Buddha, diaries 1881-1887 followed by the book Path of life. Mengzi, Confucius and Lao-tsu were mentioned by L. Tolstoy as the thinkers who exerted the greatest influence upon him. L. Tolstoy became the first Russian writer who actively communicated and maintained correspondence with thinkers and writers from the East, namely, with the Chinese publicists Chan Chintun and Ku Hung-ming.

L. Tolstoy was convinced of the spiritual affinity of Russia and China and clearly formulated the purpose of the general mission of Russia and countries of the East (China, India, Turkey, and Persia). As he wrote in 1905 in his letter to Chan Chintun (according to the spelling rules that were established at the beginning of the XXth century, the name is spelt Chan Chin-Tun): I almost fully agree with you that there is an internal, spiritual connection between the two great nations, Russian and Chinese, and they need to come hand in hand. In his famous Letter to a Chinese that was addressed to the Chinese publicist Ku Hung-ming, the writer formulated the mission of Russia and Eastern nations (first of all, that of China). It consists in indicating to all nations the true way towards freedom. There is in the Chinese language no other word for this than Tao, the Way, and an activity in conformity with the eternal and fundamental law of human life. That is, the joint acquiring of the true way through the activity in conformity with the eternal and fundamental law of human life and it is this freedom, which Western nations have almost irrevocably lost due to civilization that is achieved with the help of machines.

However, despite of the existing scientific works that considered the interaction of L. Tolstoy's creative activity with the East, the mutual penetration of the writer's artistic experience and humanistic conceptions of the Eastern people was not fully uncovered. This topic is still relevant. It is impossible to understand the significance of the Eastern culture for L. Tolstoy's creative activity without reference to the dialogue of cultures, to the influence of the East upon the Russian classics' creative activity and to the mutual influence of his works upon the literature and culture of the Eastern countries within the context of relationships between Russia, Europe and Asia (and, first of all, with China).

In 1884, L. Tolstoy wrote the work Chinese Teachings basing on the translations of Confucius' works made by the European specialists (at those times, there were almost no Russian translations of Confucius' works). This work briefly explained the essence of Da-xue («大学» – «The Great Learning»). The principles of the total love, benevolence and humanism, empathy for the people, human strive to immolate oneself for the good of others, the necessity of education for all social layers became the most important ones for the Russian writer. In the same year, he began to work upon his essay The Chinese Wisdom. The books of Confucius that was based on Chinese Teachings.

4. Discussion

The idea of the historical and spiritual affinity of Russia and China and similar character of the problems that both countries were facing was formulated in the literature in the XIXth century. It became one of the fundamental themes for the Chinese texts within the Russian literature. On the one

hand, Russia and China really found themselves in similar political situations. On the other hand, a lot of the Russian people lived on the territory of China. This led both to the growth of the number of works that depicted China and to the structural sophistication of the Chinese text. Harbin as the main center of the Russian migration in the Far East and South-Eastern Asia in the XXth century occupied a key position in the history of the Russian émigré community. It began to take the shape with the emergence of the Russian diaspora that formed as a result of the Russian workers' involvement into constructing of the Chinese Eastern Railway Zone. Great migration wave that was associated with civil war and the October Revolution in Russia put an end to the Russians' adaptation process and allowed the Russian language and mental environment to freely develop in Harbin through bringing in the Russian way of living, Russian traditions and spiritual values. By virtue of this, Harbin enriched itself with the national Russian specificity that inevitably influenced the development of China through mutual penetration of the two cultures (the way of living, art, customs). Besides, the Russian cultural legacy continued to develop in architecture, fine arts, music and literature.

It is obvious that the interest in the revival of the Russian cultural-historical values and the research of the cultural influence that the Russians who lived in Harbin exerted upon the history of Russia and China are impossible without a detailed historic-culturological analysis of the Russian literature of that period. In order to fully reveal general and individual tendencies of the mutual influence and penetration of the two cultures, to research the Russian emigres' contribution into the development of both cultures, the direct influence and the significance of the Russian emigration in this process, it is extremely important to study the Far-Eastern branch during the period of its culturological development at the end of the XIXth century until 1950s.

During the last decades, Russia and China demonstrated a growth of interest in the strategic partnership and the overall development of the Russian-Chinese relationships. For this purpose, it is extremely important to know the historical relationships of the two countries in the field of culture, art, way of living, the peculiarities of the Russian national enclave that has formed on the Chinese territory and maintains its originality, national and unique character. An important political, cultural-historical meaning is based on the premise that the experience of the emergence of Diasporas, maintaining of the cultural values and the ties with historical motherland allows to study the science and art of culture of the Russian Harbin in a more comprehensive manner.

It is also important to study the diary and travel notes, memoires, letters and literary works that reflect the culture of Harbin, the national religion and the way of living of the people who were somehow connected with this period of the Russians' life abroad. The analysis of the establishment and development of the Russian intelligentsia during the process of the Russian-Chinese interaction with the past enriches modern reality, forms new methodological approaches to the research of the role and stages of the Russian culture development. It becomes possible, both through the analysis of the artistic literary works that were created during the period of the Russian migration wave of that period and through the analysis of the history of the initial interaction between Russia and China. The interest to the history of the Russian émigré community and the formation of its culture in Harbin significantly grew at the turn of 1980-90s. During this period, the works of the domestic and foreign authors were published. These researches contained culturological aspect that related to the study of the culture of the Russian Harbin, to the analysis of a multidimensional phenomenon of interaction between Russia and China and adaptation forms and mechanisms of the Russians during migration periods. These researches reflect the

development tendencies and history of the Russian émigré community, the role of the Chinese Eastern Railway Zone for Russia and China, the role of the Russian diaspora that existed on the Chinese territory during that time, fields of its activity and orientation with due regard to the qualitative characteristics (number, ethnic composition, financial situation and legal status) of each its member, entrepreneurship, charity work of the Russian women. The authors analyzed cultural legacy of the Far-Eastern branch of the Russian émigré community in a detailed manner: the fate of the Russian intelligentsia, the role of the Russian higher education institutions in upbringing of the younger generation, the role of religion in the life and activity of emigrants, the development of the educational and scientific fields, the history of Orthodoxy in China, the activity of the Orthodox Mission in Manchuria, including the period of its occupation by the Japanese troops. Some works were directly devoted to the research of the Russian literature of Harbin, its continuity and connection with traditional Russian literature, to the main development tendencies that were exemplified by the creative activity of the most outstanding writers of the XIXth-XXth centuries who lived in Harbin and on the Chinese territory.

The first Soviet researches of the Russian culture of Harbin appeared in 1920-1930s. This culture was perceived exclusively as one opposing the interests of the Soviet authority and Soviet people. However, the literary works of this period contain the biggest amount of the facts that subsequently provided an opportunity to objectively research the development features and stages of the Russian culture in Harbin. The creative activity of the Russian and Chinese writers in 1920s demonstrate some discrepancies in the description of the Chinese way of living. This can be exemplified by the works of the poets and writers whose creative activity took place in Harbin. We can mention Arseniy Nesmelov and Boris Yulsky among them. The main traits of the Chinese characters they depicted were laziness, intricacy and cruelty. The works of the Russian writers who lived in Harbin during that period contain linguistic mistakes that are associated with the use of the Chinese words. The words that were used (*fangzi* in the meaning of house, *chifan* meaning to eat) were misinterpreted by the writers. For example, they classified the word *chifan* as a noun (meaning food), whereas *to chifan* was misinterpreted as a verb (meaning to eat). These mistakes were rather obvious for a small group of the Russian-speaking Chinese who studied together with the Russians in schools and institutes. It should be noted that the Russian culture inevitable influenced everyday culture and life of the Chinese who lived in Harbin, including production and commerce fields. As a result, many Chinese who lived in Harbin could express themselves in Russian, though in a grammatically incorrect way. There is no doubt that this unique cultural phenomenon of the mutual penetration of the Russian and Chinese cultures in various socio-cultural fields of the city life changed the appearance of Harbin and filled it with the Russian spirit.

The Chinese scientist Lu Shuang provides examples of the Russian words that were brought into the Chinese everyday language of the Harbin Russians in 1920-1930s: *lie ba* – bread, *nakon* – familiar, *da lasiqi* – hello, *mi shidouke* – piece, *wei deluo* – bucket, *xi mitan* – sour cream, *ga bidan* – captain, *lao bodai* – work, *bu laoha* – badly, *sao dazi* – soldier, *si basi* – thank you. There were the following names of the streets in Harbin: *Russkaya Street*, *Lesnaya Street*, *Chekhov Street*, *Lomonosovskaya Street*, *Gogol Street*, *Krasnoyarskaya Street*, *Torgovaya Street*, *Tramwainaya Street*, *Uchastkovaya Street*, etc.

The creative activity of the Harbin Russian writers in 1950-1960s was mainly represented in the form of memories of the former emigrants and characterized by the authors' emotionality and subjectivity.

The Chinese scientist Li Yanling knew Russian language and literature very well. He was awarded the Order of Friendship by the Russian government. In the 1960s, he began to research Russian culture of

Harbin and paid special attention to the mutual influence of the two cultures. Within the Russian literature that was created by the Russian-speaking emigrants, the Russian patriotism, realism, vividness, psychologism and the Chinese traditional customs and moral traditions became characteristic features of the descriptions of the Chinese population of Harbin. But it was the period of the Cultural Revolution in China when any mentioning of the Russians led to the death penalty. All the literary works that were created by foreign authors were destroyed. The same tactics were used in relation to cathedrals. During forty years, this scientist carefully developed his collection of the Russian literature. By virtue of his attempts, he published Series of literary works by the Russian emigrants in China, Literature of the Russian emigrants in China in ten volumes (this work was published and translated into Russian language with the financial support of the City Council of Qiqihar). They comprised the works of twenty-four poets and seventy prose writers.

Reflecting the national specificity and the tradition of the East and preserving the traditions of the silver age literature, the Russian writers and poets developed a distinctive literature that differed from the one that existed in the Soviet Union with a constant presence of the motherland in each work, even if it was mainly mythologized and was a product of their own imagination (in the words of the worker of the State Library of the People's Republic of China Li Zhengyan). As S. Yakimova notes, despite the fact that the Russian culture developed within the boundaries of the Chinese traditional culture, it did not lose its originality. Instead, it enriched itself and influenced the Chinese culture without any ideological attitudes, in a free manner and free of censorship on the part of the Chinese authorities. At the beginning of 1990s, several books were published in Russia. They were devoted to the life of the Russian intelligentsia in Harbin: Distant and Close Manchuria by G.V. Melikhov, Unknown Harbin by Ya. Taskina, Without Moscow, Without Russia by Ye. Nesselov. During twenty years, A. Nesselov lived in Harbin and published his works in all magazines and anthologies of the Far East. He created a lot of articles, stories, feuilletons, more than ten book, six collections of poems about the life of people who lived in China. All his works provided a vivid picture of the atmosphere of everyday life of people in Harbin.

There is still a lack of researches that analyze the history of China and Russia not only in terms of their political and economic cooperation, but in terms of interaction between the two cultures and their national self-awareness. In our view, such researches would favor the understanding of many regularities of the development of the Russian literature and culture. There are no special literary works that would research the Chinese text or the images of the Chinese and the place of these phenomena within the Russian literary culture of the XIXth-XXth centuries.

5. Conclusion

Thus, the researches of the Chinese culture by the Russian researchers-writers go back four centuries. At the beginning of the encounter of the two countries, the economic interest prevailed. But, with the course of time, the Chinese culture began to more and more penetrate into the Russian secular circles. As it was already mentioned, the Russian noblemen borrowed a lot of Chinese traditions, dressing customs, architectural styles. Of course, the literature could not remain uninvolved. Studying of the Chinese philosophy greatly influenced the Russian thinkers. It should be noted that the Russian writers

were attracted by the literary style of China that was elegant and simple at the same time. In comparison to the Italian and French, the Chinese text did not lose its mysteriousness.

References

ASMUS, V. 1961. **Tolstoy's Worldview, Leo Tolstoy: In 2 Books. The Academy of Sciences of the USSR. A.M. Gorky Institute of World Literature.** Publishing house of the Academy of Sciences of the USSR. Book Vol. 1. Pp. 35-02. Moscow, Russia.

BICHURIN, N. 1980. **Baikal (Letter to O.M.S. ...); Fragment from the Chinese novel Xau-Tsiu-Dzhuang, or Unprecedented Marriage.** Northern Flowers, 1832/prepared for publishing by L.G. Frizman, pp. 34-52. Russia.

GOLDBLATT, H. 2015. **Chinese Literature for the 1980s: The Fourth Congress of Writers and Artists.** Routledge. UK.

GOLOVIN, S. 2013. **The Russian Spiritual Mission in China: Historical Essay.** Blagoveshchensk: Publishing house of Blagoveshchensk State Pedagogical University. Russia.

GONCHAROV, I. 1986. **Frigate Pallada Travel Essays: in 2 vols.** prepared for publishing by T.I. Ornatskaya. Leningrad, P. 880. Russia.

KOPOTILOVA, V. 1998. **Publishing of the Chinese Works by the Russian Public Representatives (the end of the XVIIIth – first half of the XIXth centuries).** Vestnik of Omsk University. Vol. 2, pp. 60-64. Russia.

LUKIN, A. 2007. **The Bear Watching the Dragon. The Image of China in Russia in the XVIIth – XXIst centuries.** Vostok-Zapad, AST, p. 598. Moscow, Russia.

SENKOVSKY, O. 1839. **Fan'su, ili Plutovka Gornichnaya Fansu, or Mischievous Maid.** Library for Reading. Vol 35, N^o 2: 53-140. Russia.

Spafariy, N. 1960). **The Description of the First Part of the Universe named Asia that includes the Chinese State with its Other Cities and Provinces.** Siberia and China. Kishinev: Kartia moldoveniaske, pp. 61-288. Moldova.

VASILIEV, V. 1883. **Current Condition of Asia – the Chinese progress.** Saint-Petersburg. Russia.

VASILIEV, V. 2013. **Essays on the History of the Chinese literature. Reedition in the Russian and Chinese languages.** Chinese translation by Yan Godun. Saint-Petersburg: Confucius Institute in Saint-Petersburg State University, p. 334. Russia.

ZHANG, W., QI, X., ZHANG, X., SU, H., ZHONG, H., SHI, J., & XU, K. 2015. **Budd-Chiari syndrome in China: a systematic analysis of epidemiological features based on the Chinese literature survey**. Gastroenterology research and practice. UK.

ZHANG, Y. 2015. **Mapping Chinese literature as world literature**. CLCWeb: Comparative Literature and Culture, Vol. 17, N° 1: 2. USA.