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Tuvinian Fairytales Based on the Mongol Story Plots: "Magic Dead Man" Collection of Short Stories

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Abstract

In the course of historical development, cultural contacts of the Tuvinian people with the Mongol-speaking peoples were very diverse and intensive. Tuvinian-Mongol folklore literature contacts, which are one aspect of close cultural interactions of the peoples of Central Asia and Sayan-Altai regions, are of a great interest for researchers. One of the most prominent phenomena in the Tuvinian-Mongol folklore interrelations is a wide range of Central Asian versions of the Geser, Dzhangar, Khan-Kharanguy and other series of epic tales, along with various collections of Old Mongolian literature stories, which added a new plot and creative stylistic content and new genre form, the framed fairy tale, to the Tuvinian folklore.

Thus, in Tuvinian folklore, there were common plots adopted from the Mongolian literature in *the framed novelette* genre – *Arzhi-Bordzhi, The Magic Dead Man, The Tales of a Parrot* as well as *Bigarmidzhid* and *Panchatantra*, which, due to an active dispersion of Buddhism at the end of the 18th – the beginning of the 19th century began to spread in Tuva and Tuvinian folklore in fairytale form together with the religious literature.

The theoretical and methodological basis of the given research is structured around the works of leading experts in oriental, literature and folklore studies. A great contribution into the study of intercultural literary connections and folklore literature interconnections of the oriental people was made by E.M. Meletinsky, I.D. Serebryakov, P.A. Grintser, S.U. Nekludov, A.D. Tsendina, E.N. Afanasyeva and other researchers in the works and articles.

The aim of this research is to define the role and importance of Mongolian literary monument *"Magic Dead Man"* (Mong.: *Shiditu hūr*) in the expansion of Tuvinian folklore repertoire and enriching its plot and motif components as well as the introduction of a new genre form in the Tuvinian folklore – *the framed fairytale*, which comes from the genre of *a framed novelette*, which was created within the Ancient Indian literary tradition. The study was held on the complex approach level with the implementation of the comparative-typological and comparative-textological methods, which allowed completing a systematic analysis of the literary and folklore poetic and stylistic models. The Tuvianian storytelling tradition, based on the ancient epic one, appeared to be accessible for perceiving the international elements and a prosperous foundation, which created fresh aspects in the form of new fairytale plots. The analyzed fairytales prove that the Tuvinian people not only mechanically adopted these plots, but were also able to creatively transform them in their creative writing.

Keywords: Tuva, Mongolia, Literary folklore traditions, Tuvinian folklore, Fairytales, Ancient Mongolian literature, Collection of stories, Framed novelette genre, Magic Dead Man.

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Introduction

Being one of the autochthonic ethnic groups and representatives of early Sayan-Altai culture, from the beginning of the 13th century, the Turkic-speaking Tuvinians joined the Great Mongolian Empire of Genghis Khan (The History of Tyva, 2014, p.156). Since the times of the Mongolian Empire establishment, the Tuvinian culture developed in close contact with the traditions of the neighboring Mongolian people, which, in their turn, are a part of the Indo-Tibet Buddhist areal. In the entire course of historical development, the cultural connections of the Tuvinian people with the Mongol-speaking ones were close and diverse. Beginning from the 17th century, the history of Tyva was "closely connected with the Altyn-Khan and Dzhungarian governments, which were established in the north-western part of Mongolia" (Ibid., p.173). After the Dzhungarsky government was defeated by the Chinese Empire in 1755-1756, the territory and population of Tyva along with Mongolia were put under the rule of the Manchurian Qing dynasty (Ibid., p.216); its supremacy lasted for nearly two and a half centuries up until the beginning of the 20th century (Ibid., pp.216-228).

Another important fact is that the Tuvinian people are Buddhists and until present, in the bordering regions of Tyva there have remained Tuvinian-Mongolian bilingualism. These and other circumstances speak in favor of a common traditional Mongolian-Tuvinian culture and provide a large scope of valuable material for studying the cultural heritage of these two nations.

Until recently, Tuvinian folklore, especially the epics and fairytales, were not in the object-focus of study in the context of Tuvinian-Mongolian literary and folklore interconnections. At the same time, there is extensive folklore material, which allows evaluating the depth and features of the Tuvinian-Mongolian oral and literary folklore traditions in the course of time. Noting the dimensional and multi-aspect nature of the Turkic-Mongolian interconnections in the epic traditions in general (the large scope of plots and motifs, the similarity in specific names, other nominations, etc.), S.U. Nekludov points out the fact that "especially prominent are the correlations in the Mongolian epics, on the one hand, and the Siberian Turkic peoples' epics on the other" (Nekludov, 1996, pp.22-23).

A special overview of the plots and motifs in various Tuvinian epic and folklore creative works through their comparison would provide answers to important questions posed from the point of view of folklore and literature studies; these include questions such as the migration of epic plots from one linguistic environment to another, the transference of literary texts into a foreign oral tradition, challenges in constructing a model of their cyclic movement, and their creative and stylistic transformations, etc.

One of the most prominent Tuvinian-Mongolian folklore interconnections is the frequently reoccurring various retold versions of the Central-Asian cycle of legends of Geser, Dzhaghar, Khan-Kharanguy and other epic tales as well as various collections of Old-Mongolian stories in the Tuvinian oral tradition. These folklore pieces gave the Tuvinian folklore its special genre, plot and creative-stylistic form. The existing folklore material serves as proof of this fact; it practically shows the level and character of the interconnections between the Tuvinian and Mongolian oral literary traditions. The plot structure of the Tuvinian fairytales and their series, borrowed from the Mongolian writing tradition are the focus of this study.

Thus, the Tuvinian folklore contains a prevailing number of plots, which were adapted from the relics of Mongolian literature written in the so-called *framed novelette* genre, these include: *Ardzhi-Bordzhi*, *The Magic Dead Man*, *The Tales of a Parrot*, as well as *Bigarmidzhid* and *Panchatantra*, which, in their turn, were introduced to Mongolia as part of a large commentary Buddhist literature from Tibet and were re-created in context with the medieval Mongolic tradition, later becoming its integral part. Some adopted plots, which were re-created and adapted to the local fairytale tradition, got dissolved in the original fairytale environment and fully transformed leaving no traces of the past forms by becoming completely new written works of art. The fact that other Tuvinian fairytale plots were once non-native can only be seen

in particular motifs, details, realia and sometimes in the characters' names (for instance, Indian, Tibet names and their Mongolian variants, as well as specific toponyms).

Methods

The main research method was the complex approach with the implementation of the comparative-contrastive method, which allowed accomplishing a systematic analysis of the literary and fairytale imagery and poetic as well as creative and stylistic models. The study was carried out on the level of intercultural folklore literature co-relations with the use of not only folklore materials, but also with the support of written text records.

At the initial stage of our study, we used the continuous sampling method - the process of selecting plots, which comprise of the plot episodes, motifs and characters; names selected from a large scope of fairytale text material, etc. There was a simultaneous review of the Russian translations of Mongolian, Tibet and Ancient Indian medieval literary works of art in order to carry out a comparative text analysis. A systematic reference to the Mongolian literary and Tuvinian folklore text materials served as the basis for the observations presented below, which allows stating the validity of the research results.

Mongolian Literary Work *the Magic Dead Man* (*Shiditu Hūr*) in the Tuvinian Folklore and Motifs

Many story plots and motifs from the Mongolian collection *The Magic Dead Man* were introduced to the Tuvinian folklore, mainly, in the form of separate, independent plots without a frame structure. Thus, judging by the existing materials, we can state the fact that the Tuvinians knew different variations of the *Magic Dead Man* series, which reached them under different titles: *Witchdoctor with a pig head*, *Seven Magicians*, *Ananda, the Carpenter and Ananda, the Painter*, *A Tsar with donkey ears*, *Princes Naran-Gerel and Saran-Gerel*. At the same time, there remained framed literary samples under the titles *Shididuger-burgan* and *Seven magicians*, which we can consider as “framed fairytales”.

An especially popular and productive in terms of new variants formation in Tyva was the plot built around a story about a *false lazy witchdoctor* – a story of “*A witchdoctor with a pig head”*. There are fixed variants of this fairytale, written down from various information sources in different time-periods; they all prove the fact that such a large variety of versions of this fairytale existed in the Tuvinian folklore.

Different variants of the plot about the lazy and foolish husband were largely popular in the Buryat folklore as well. A literature expert from Buryatia, B.-K.B. Tsybikova writes the following: “The bluntness and stupidity of the husband manifest themselves in his inexperienced and non-practical nature as well as in the lack of skills and willingness to work; for this reason, his clever wife uses her wit to make him work: she put butter into the tub (or sometimes – ashes), sends his husband to fetch it and he finds it for her. Encouraged by the finding, the husband goes out on a hunt” (Tsybikova, 1993, p.53).

The story plot about the lazy witchdoctor became popular among the Tuvinian people with its entertaining and educational features. In Tyva, it attained new plot realia and details; it was enriched with creative details in accordance with the local story-telling tradition.

The Tyva Institute of Humanities contains only seven variants of these fairytales, which are based on the plots of the *Witchdoctor*, recorded in different areas of Tyva. The names of fairytales are also different. Naturally, these fairytales differ from each other not only in their titles, but also in their creative quality. Two of them are called *Chalgapuy* (*Lazy man*), the rest have the following titles: *Ak-Chalga* (*An Incurably Lazy Person*), *Havan-bashky* (*Pig-Teacher*), *Kaguy-tolgechi* (*Kaguy, the Witchdoctor*) and *Elengmey-bashky* (*Elenmey, the Teacher*). Additionally, one of the variants of this fairytale titled *Agaralduy, the Warlock*, was published in the *Tuvinian Traditional Fairytales* collection in Russian translation in 1964. Despite the fact

that each variant of the fairytale is original and never repeated in many of its features – plot realia, creative and stylistic variety. Among them, the most interesting in terms of the plot and creative features are the following two variants:

1) The *Chalgapuy* (*Lazy person*) fairytale (RTF, Vol. 214, D. 865; recorded from Sandakpan Tulush by D.U. Salchak during the 4th meeting of the Tuvinian storytellers in 1972). In the *Chalgapuy* fairytale, the plot is a changed variation compared to the other variants. It is worth mentioning that a mythological character was introduced into the plot, which was typical for many Tuvinian fairytales – an old woman by the name of Chylbyga. In the Tuvinian folklore, this character is almost always a negative one. However, in this particular fairytale, Chalgapuy's wife decided to use her wit and threatened her husband with Chylbyga to rid him of his laziness. The story featuring a fox is also presented in a different form: together with a fox, Chalgapuy entered a foxhole to hide from the old woman Chylbyga. These plot additions make this variant an original one. The fairytale also contains a large variety of ethnographic details, which are typical for the local lifestyle. For example, the names of meals and house utensils: *dalgan*, *tara*, lamb ribs, melted butter, *dazyl*, *ayak*, cauldron, etc. Unlike the other variants, the lazy man's wife used different methods (a bag of provisions, cauldron, lamb ribs, fire, etc.) to make her husband move. In other versions, the lazy man's wife put melted butter into the place where he usually went to the toilet, all to persuade him go out of the house and do something.

The beginning of the fairytale is close to the local tradition norms. It starts with a description of the time-period (*the most ancient of all times...*), then it gives the epithet descriptions of characters (*... there once lived an old man, who went by the name of Chalgapuy, and who had a wise and witty wife Chechen-Shovā, and a furry, shaggy, quiet old dog Hartyga, who did not bark nor at daytime, nor at nighttime*) and so on. Interestingly, unlike in its other versions, in this fairytale, all the characters have names – *Chechen-Shovā* kaduy (whose name literally means Wise-Witty wife), *Chorzhang-Shilgi ut* (a horse by the name Red-Slow), *Hartyga yt* (a dog by the nickname Hawk). The fairytale incorporates various creative means, such as simile, sayings, figurative expressions; the language of the fairytale is filled with paired words of synonymous and antonymous character, etc. In general, this version of the fairytale is different from others in its innovative plot and creative diversity.

2) The next version titled *Uk-Chalgā* (RTF, Vol. 40, D. 171; Bai-Taiga, recorded from Chanzan Salchack by K. Toyun). The fairytale was published in the fourth edition of the Tuvinian fairytales collection (Tyva tooldar, 1957, pp.144-150). In terms of its creative and stylistic features, this version stands out among the others, which is logical, because Salchack was one of the most eloquent Tuvinian storytellers.

The beginning and the ending of the fairytale are structured in a traditional form: (*"Shiyan am. When the good times began and the bad ones came to an end, in the times, when drops of fat dripped from the nose of a fox and fire burned in the ears of a squirrel, the times, when [people] would roll on the moss, leaving picturesque traces on the ground"*); ("*Uk-Chalgā, having inherited mountains of riches and countless herds of cattle, became widely known as the rich man Uk-Chalgā and began living such a happy life that valleys and hollows appeared. This is where he went, and here I came"*).

In the *Uk-Chalgā* fairytale, the narrator also uses a wide range of creative tools, typical for the Tuvinian fairytale poetics. The storyteller a variety of paired words, various types of parallelisms, color epithets, different stylistic devices, aimed at intensifying the word semantics (for example, the use of attributes in epithet structures, which consist of two or more adjectives: *(Once there lived an old man Uk-Chalgā, who had a skinny white horse, a gluttonous black dog and a wife, sixty years of age)*. In this case, the name of the lazy person, derived from the Mongolian *gahuy (pig)* and based on the phonological similarity, turned into the Tuvinian word *kavuy (cradle)* and this led to consequent changes in the plot. In the Mongolian literary version, in search for the ring, the lazy person poked the ground with his pig head, while the Tuvinian

version he did so with a cradle. Another unique feature is the fact that the storyteller replaced the fox with an Arctic rabbit (in all the other Tuvinian versions of the fairytale, the lazy person hunted on a fox). In general, this version can be characterized as the first type of folklore reproduction.

Thus, the plot about the lazy and foolish husband was known in almost all parts of Tyva and it is still popular. The popularity of the plot about the lazy false witchdoctor lies in the fact that, first of all, it is educational and entertaining and many Tuvinian versions of this fairytale are unique and different in terms of content, due to the fact that storytellers introduced new episodes, motifs and details into the plot depending on the scope of their talent; by doing so, they gave it a unique creative form, based on local realia (Dongak, 2015, pp.101-110). The author of this article, in particular, recorded one of the versions of this fairytale titled *Shartylā-noyan* during the Tuvinian-Mongolian expedition to the bordering Erzinsky region of Tyva in 2011.

Another wide-spread, famous and a completely different plot is presented in the fairytale *Ananda, the Carpenter and Ananda, the Painter* (the Folklore Fund of the Scientific Research Archive Tuvinian Institute of Applied and Theoretical Humanities Studies contains the versions of this fairytale); *A tsar with donkey ears* (one of the popular fairytales in the South-Eastern Tyva – Erzin and Teré-Hol) is a variation of the fairytale titled *Elchigen-kulak khan* (*A khan with donkey ears*). This fairytale is also a popular one from the *Magic Dead Man* collection of fairytales and, certainly, it is one the most famous among the Tuvinians of the south-east. The young and the old generation alike still tell this fairytale to each other. The legend of the Tere-Hol Lake, located in the south-eastern part of Tyva, which still contains the ruins of the ancient Uighurian fortress Por-Bazhyn, is often linked to the plot of the fairytale about the tsar with donkey ears. There are diverse variations of this fairytale plot, which was also popular among the peoples of west Mongolia. In any case, different versions (7 in total) of the legend about Elchigen-Khan (a tsar with donkey ears) were written down by G.N. Potanin during his journey to the north-western part of Mongolia (the written records were created based on the stories told by peoples of different nations) and Tyva (Potanin, 2005, p.296). The fact that this fairytale plot, taken from the *Magic Dead Man* collection, is very popular and continues to be popular in the Tuvinian non-tangible folk art tradition manifests itself in the findings (4 variants of this plot) recorded by me in the Tuvinian and Mongolian languages during the Tuvinian-Mongolian expedition to Erzin in 2011.

Another plot well-known in Tyva is the fairytale about *the Princes Naran-gerel and Saran-gerel* and *The seven magicians*, which in its original literature version is a prologue framed story to the entire collection; in the Tuvinian folklore, it became an independent fairytale and has many different versions (for example, the fairytale *Ilbichi-kydat* (The Chinese Magician)); the Folklore Fund of the Scientific Research Archive Tuvinian Institute of Applied and Theoretical Humanities Studies, Vol.16, D.78; Sut-Hol, 1955, information source – Agyldyr Mongush).

Apart from the independently existing fairytales mentioned above, there were also two variants created as a collection of stories (short framed fairytales), i.e., they were put together into a unified introductory frame; the collection also included inter-framed stories (fairytales). The first one titled *Shididugēr burgan* (the Folklore Fund of the Scientific Research Archive Tuvinian Institute of Applied and Theoretical Humanities Studies, Vol. 216, D. 873 (a, b, c) Dzun-Hemchiksky region, 1956, storyteller – Opuy Mongush), which could be considered to be a more or less preserved in the Tuvinian oral tradition with a variant of Mongolian collection of stories – *The Magic Dead Man.* This title is a Tuvinian phonological variant of a Mongolian collection of stories titled *Shiditu hūr* (sometimes referred to as *Shiditū kegur*). The Tuvinian variant retained its framed structure and the introductory part begins in the same way as the Tibet and Mongolian literature collections – with the story about seven magicians. Apart from the introductory part, the Tuvinian variant, contains seven inserted fairytales.

In order to illustrate these features, a concluding part of the story about *the seven magicians* goes as follows:

"...When the young man found the tree, where the burgan sat and passed on the words of Arzhy-bakshy, the burgan refused to listen. Then the young man threatened that he would cut down the tree, only then the burgan came down from the tree. The young man put him in a bag and set off on his journey. On the way, the burgan suggested telling fairytales. Recalling the advice given by the lama, the young man kept silent. Then the burgan suggested him to simply nod if he agreed to the previous offer. And so, the burgan began telling his fairytale". Further, we will simply provide the titles of the framed fairytales: *1) About a young man, who became the ruler of the Boidūm-Bū country; 2) About one khan who nearly killed his son by accident; 3) About the son of a ruler and the son of a poor man* (This fairytale is based on the story plot of a fairytale titled *The prince and his minister friend* from *the Magic Dead Man* collection); 4) *About Saiyin Khan and his brother Damba-Chanchyk-Sūmba*; 5) *About a young man and his elderly mother* (this story is similar to the plot about *the Son of a Brahman, who became a king* from the commentaries to *Subkhashita* (Yondon, 1989, pp.110-111); according to Yondon's table, apart from its written versions compiled from different commentaries, this plot is quite popular in Mongolia in its oral form as well (Yondon, 1989, p.97). In our fairytale, the motif of being drowned in a river is changed. In its literary variant, provided by D. Yondon, the tsar ordered to give the young man to the full service of a rich landowner, who deceived him. The landowner decided to drown the liar in the Ganges river so he threw him over his shoulders and sent off to the river. On their way to the river, the young man urinated on the landowner's head. Wishing to wash his head, the landowner leaves the young man at the shepherd's. The young man tricked the shepherd by putting him instead of himself into a bag and hid himself. The landowner returned and threw the shepherd into the river (Yondon, 1989, p.111). In the Buryat version of the fairytale titled *How a witty young man became a khan*, the rich man, Lodoy, who deceived the young man, seized him while the latter was at a fair, placed him in a bag, hired carriers, and ordered them to throw the bag into the river. On the way there, the young man tricked the carriers by telling them that there is gold hidden under the three pine-tree. The carriers ran off in search of the treasure while one foolish man was passing by and freed the young man believing his every word and switching places with him by getting in the bag. Not finding the treasure, the carriers were enraged and shifted all their anger onto the poor fool and threw him into the river (Buryat traditional fairytales, 1990, pp.287-291); 6) *The thief and the tiger*; 7) *The lazy old man by the name Chalaranmuy*.

At the end of the fairytale, when Shididugēr-burgan told the young man: *And this is how the story ends.* The young replied: *It's good that the old man started tying the big white ox*. Exactly at this moment, the bag became lightweight and the burgan disappeared. The young man had to set off in search for him again. He wandered for days and finally reached the tree, at which Shididugēr-burgan sat and invited him again. The old man refused the offer. Then, the young man began to cut down the tree and the burgan finally came down. The young man placed him in a bag.

On their way, the burgan suggesting telling another story. The young man thought to himself: "I followed him for seven years listening to his fairytales. I won't fall for the trick this time and I will deliver him to my master". When he reached the cave of castaway and put the bag on the ground, the burgan vanished. As this happened, the castaway told the young man: "It is done, enough!" and flew away to the other world. The young man wanted to stop the castaway, but turned into a burgan that very instant and went to the sacred world. Thus, though the young man killed seven people, he made satisfaction for his sins during those seven years by crawling up hills and mountains, getting bloody blisters on his feet, carrying a heavy bag, and shedding his skin tissue on the ribs, and as a result, becoming a saint in his mortal life".

The Poetic Features of the Tuvinian "Framed Novelette" *Shididugēr Burgan*

As was already mentioned above, the *Shididugēr burgan* fairytale is Tuvinian oral version of the Mongolian *The Magic Dead Man* series of fairytales, which have retained their framed storyline feature. The frame composition structure of the Tuvinian collection is composed strictly and exquisitely; just like the original literary version, it begins with a general introductory story, *About the seven magicians,* followed by a reasoning to tell a new fairytale. There are seven fairytales embedded into the general fairytale structure, apart from the introductory fairytale about the seven magicians.

The storyteller conveniently adjusts the techniques of fairytale poetics to the framed novelette format, which could be considered a distinctive feature of the Shididugēr burgan collection. For instance, the reasoning to introduce a new fairytale always includes a set formula, which gives the entire series of fairytales its special literary features without disrupting the content and compositional unity while doing so: *(he understood that summer had come by looking at the morning dew; he distinguished winter from other seasons by seeing frost. When his feet were covered with blisters, crawling on his back reaching his place of destination, and when these blisters healed, he would walk on his feet, and this is how he carried [the burgan – the magic dead man]).* Of all the framed fairytales, the majority of such formulas can be found in the fairytale titled *Saiyin-khan and his brother, Damba-Chanchyk-Sumbe*. For example, the formula of female beauty *(if you look from behind, you will see her moon-lit silhouette; if you look directly at her, you will see a sun-shining beauty, so beautiful is the golden dangyna that her beauty cannot be compared to anything in this world)*; the formula of moving through time and space: *(it is unknown how long it lasted, it is unclear how long he walked)*; the formula of the character setting off on a journey: *(Damba-Chanchyk-Sumbe got hold of his large, red horse, put some food and provisions into his saddlebag and harnessing the horse, he took the food, which was so nutritious that if you eat it, you won't feel hungry for a long time; he put on his clothes and shoes, which once you put them on, does not wear off. He threw his sword made of damask steel over his shoulder, and belting himself with bullets, he saddled his red horse and set off into the direction where the sun rose);* the formula of introducing the characters *(I go by the name Kara-Mādyr and I have a Kangai-Kara horse in my possession, I do not have a senior brother, which was born before me, nor do I have a younger brother, who was born after me. When I die, my death does not come, when I grow, my age does not increase);* the formula of treating someone to a meal: *(he would treat us with hospitality and respect as well as with strong dark boiled tea displaying a variety of sweets and pastries), (he would treat us to a delicious meal with respect by serving a blessed grown sheep, which was recently skinned and displaying the sheep breast and kurdyuk).*

There is also a wide range of paired words, color epithets in combination with epithets denoting material, qualities and properties of an object (people, animals and things): white (*a small white hill, a white khan, white silk, a round white urt, which cannot be circled by ninety horses*); reddish (*big reddish horse*); black (*Uzun-Kara Bogatyr, Kanguy-Kara Bogatyr, a black cave with an entrance from the opposite side, a black sable hat*); yellow (*yellow steppe, yellow kadak as long as a fathom, yellow underwater pipe with nine peepholes*); green (*a valley as green as silk*); (*three reddish foxes, red-brownish cliff, yellowish-green grass and flowers*), etc.

The ending of the fairytale retained its religious motif, which is expressed in a slightly different form in this version compared to it literary original. The original says that when the Magic Dead Man was brought to the master Nagardzune, "people started living longer and doing greater deeds, their work started to prosper, and rights and religion spread everywhere" (*The Magic Dead Man*, 1958, p.150). In the analyzed version, all the seven framed stories are led to one logical ending by the storyteller: the young man was not only able to reimburse himself for his sins, but also became a saint in his current life, because he went through difficult physical and psychological trials of life in the course of seven years, all to get Shiditi-burgan to his place of destination.

An interesting fact is that another version of the storyplot about the seven magicians titled *Chedi ilbichi* (Seven Magicians) was recorded from the same storyteller, Opuy Mongush (RTF, Vol. 233, D.9 47; Kā-Hem, 1977, recorded by S.M. Orus-ool, Z.B. Samdan). It is also interesting that, in general, the plot remained unchanged, however, there are some deviations from the original plot. For example, the first version of the plot in its full version of the story, tells about magicians who had a younger sister and she was the one who freed the young man, who turned into a horse; in the second version of the story, the sister was replaced by three younger brothers. Another addition to the story is that the horse, which was locked in a nine-storied stable, was all bitten and eaten by flies and mosquitoes.

There is another framed Tuvinian version of the story, which is titled *Chedi Ilbichi* (Seven Magicians) (the Folklore Fund of the Scientific Research Archive Tuvinian Institute of Applied and Theoretical Humanities Studies, Vol. 2, D. 4; 1957, a student of the M.A. Dadar-ool Pedagogical Institute recorded it from his grandmother; the information about the place of the recording and the informer's last name is unavailable).

In general, this version contains six framed fairytales titled *Seven Magicians; Ananda, the Painter and Ananda, the Carpenter; The Lazy Person,* as well as *Six Young Men* (The Son of a Rich Man); *Two Brothers – A Rich and A Poor One* (Husband and Wife); *Three Sisters* (The One With The Bird-like Appearance); and *An Elder Poor Brother And his Younger Rich Brother* (Two Brothers). Enclosed in parentheses are the titles of the corresponding parallel text from the Mongolian literary version of the Magic Dead Man series.

Unlike the previous version, the folklorization here is expressed less vividly. Although the collection begins in a traditional way, there is a very insignificant amount of creative and stylistic devices used further in the text. At the same time, the introductory part for the beginning of a new storyline is introduced using a fixed formula. For example, in order to make the young man listen to the story, the magic dead man persuades him each time by saying the following: *it is so boring and difficult for your back which carries me and it is equally as difficult for my chest, which rests upon your back!* The young man falls for this talk and begins to listen. At the end of each story he forgets himself and exclaims in despair, after which, the dead man, according to the bargain, disappears, and this is how stories repeat themselves.

Another formula can also be found in the text: *falling to his knees, the khan ate the soil, falling flat on his back, he chewed up the sand, and this is how he called upon the spiritual forces and cursed.* There are also complex epithets used in the story plot: *the blessed barley flour, which does not end even when it is eaten for a long time; a long lasso made without a single knot or stitch; moon-light hatchet; a saddlebag made of ox skin, sewn without a single stitch; hundreds of different dishes*. Compound words are also used quite frequently.

Among the traditional plot details, these are the most prominent ones: in the fairytale about the *Lazy Person* (a version of a plot about the lazy and foolish husband who was a false witchdoctor, known to the public from the Mongolian book collection titled *The Witchdoctor with a pighead*), not knowing how to persuade her husband to leave the house, the wife scared him by saying that there is some kind of scary creature Suge Mādyr, which can kill him. In order to seem brave, her husband saddled his horse and left the house after all. Meanwhile, his wife changed into male clothes and followed him; then, she pretended to be that creature she talked about and scared him to teach him a lesson. This version of the fairytale does not contain many episodes of the original plots known from other Tuvinian versions of the fairytale, and from the Mongolian book version (for example, episodes with the hunting, healing of the khan's daughter, and uncovering the khan's wife diabolical plan, etc.).

In the fairytale about the *Six Young Men*, the rich man's son come after his wife on a green horse, unlike in the Mongolian version, where it talks about him landing on the roof of khan's palace inside a magic bird named Garuda.

Thus, the Tuvinians were acquainted with the Mongolian framed stories collection titled *The Magic Dead Man.* It was also well-known in the Tuvinian folklore, not only in the form of separate independent plots, but also in their full format; the Tuvinian framed versions, listed and exemplified above, justify this fact.

Conclusion

It is an obvious fact that the cyclic feature of Mongolian framed novelettes in the Tuvinian folklore tradition took place in different historical time-periods, along with the various trends of Buddhism and literature devoted to this religion spreading in these regions (the end of the 18th - the beginning of the 20th century). An important role in the popularization of literary fairytales in Tyva was played by the Mongolian language and literature. The Mongolian language and literature gave the Tuvinians the opportunity to get acquainted with the more developed eastern civilization - Tibet, Indian, and Chinese. Owing to the connection with the traditional Mongolian literature, the Tuvinian folklore turned to such a world literature phenomenon as the ancient Indian *framed novelette* and distantly linked itself to the Indian and south-eastern medieval zone literature tradition (Braginsky, 1991).

Interest towards the typological comparisons of the literary and folklore traditions as well as towards the study of their multidimensional relationships does not lose its importance and gives large grounds for further discussion.

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A Glossary of Untranslated Words

Arzhi-bakshy – (folklore) sacred, and a reborn (in Buddhism)

Amyn (ambyn) – a government worker position title

Burgan – god, deity, idol

Boidum-Bū – the name of the folklore character, the etymology in the Tuvinian language is unclear.

Dalgan, tarā – (Tuvinian) national dish; grained barley flour and fried wheat grains, eaten with cream or milk.

Dazhyl ayak – a bowl, cut out of wood

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