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«ҚАЗІРГІ ФИЛОЛОГИЯНЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ:
ТЕОРИЯЛЫҚ ЖӘНЕ ҚОЛДАНБАЛЫ АСПЕКТІЛЕР» атты
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of the academician Bagizbaeva Maiya Mikhailovna
(the IX Bagizbaeva's readings)

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Актуальные вопросы современной филологии: теоретические проблемы и прикладные аспекты: Материалы международной научно-практической конференции. IX Багизбаевские чтения. – Алматы, 28 апреля 2017 г. – Алматы: Қазақ университеті, 2017. – 270 с.

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Сборник предназначен специалистам в области гуманитарных наук, преподавателям, докторантам, магистрантам и студентам.

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MYTHOPOETICS OF CENTRAL ASIAN LITERATURE

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INTRODUCTION

In the modern literature of Central Asia there is an image that goes back to archaic-traditional form of thinking – a myth. This image of Bactrian (scientific name of two-humped camel) and its invariant Aruana (dromedary – single humped camel). Camel is an animal of nomads, and the way of the people of Central Asia in ancient times was closely associated with it. It was endowed with an almost unique adaptability. It tolerates heat well, can stand very long time without water, it is unpretentious about food, camels are also not afraid of sultry cold.

Heraldry of Bactrian / Aruana belongs to the fundamental images that are rooted in antiquity. To be exact it can be called mythologeme. There are many opinions about the concept of "mythologeme" as an element of an artistic text. It is known in the world of science. The term that goes back to the works of Dr Jung. By the researchers it is defined as "an element of an artistic text prototype contained in the subconscious, which is manifested in the myth, and in fiction" [1, 10-16]. Thus it is some kind of an ancient and primordial image, on the material of which then a mythological story and the story of art are constructed. Camel's image is referred to the similar Mythologeme of Turkic culture. According to the "Dictionary of Turkic mythology", "camel in mythology is related to the higher realms of existence. In the hierarchy of figurative and symbolic representations of archaic consciousness, which perceives all phenomena and the elements of the world as the personification of various animals and deities, the camel has a special place, being *an intermediary between the man and the sky*" [2].

Its special place in the life of nations is shown in the mythology of Turkic people. Thus in the "Book of my grandfather Korkut", which is common to Turkic tribes, the story of a winged camel is told. Bakhsi trying to escape from death toured four sides of the world on a camel. In the opinion of the Kazakh ethnographer A.K. Akishev myths, distributed among the various people of Central Asia, about the heavenly (fire-breathing) camel are the embodiment of the solar god of thunder. The researcher notes that "in the Mongolian tales a camel is considered an animal of the Tengri" [3, 74-75].

According to the observations of anthropologists, Kazakhs' camel was considered the most expensive sacrifice. Many people of Central Asia thought it was a talisman, its bones were used in the treatment of magic, and its meat was considered cleaning. It was believed that camels help in childbirth, it was the epitome of masculine power, stimulating fertility [4, 196]. In addition, the camel is a symbol of endurance, the victory of life over death, resistance and power, labor and perseverance. It walks the way and carries its burden with patience and without getting tired.

The idea of the sacredness of Bactrian camel also suggests widespread of Bactrian in art of early nomads of Central Asia. According to L.I. Rempel [5, 95], First carvings of Bactrian appear in the second millennium BC. The researcher wrote that the scenes of running and fighting camels were found in Kazakhstan, Uzbekistan, Turkmenistan (end of III millennium BC), among terracotta of Northern Afghanistan (II millennium BC), Iran (Sialk III, Lorestan).

A.K. Akishev calls symbolism of camels on censers, detected Semirechie territory, as cosmogony. As it was described by the researcher, in the center of the bowl there are two figures of Bactrian camels headed to each other. Hollow humps of camels are thought to be 4 sides of the world, and four of their humps are four cardinal points. "Twoness of the camels could also mean sex differences, fertilizing and fructifying forces of nature or bi-unity of cosmic beginning and the basis of the universe. Paphos of dualism permeates the dialectic of Indo-Iranian mythology"- said the scientist [3, 75].

The images of a winged camel (a fabulous animal with the head of a camel) have also been found on the territory of Uzbekistan. Scientists have discovered murals depicting the king who is sitting on the back of a lying camel. Also in various archaeological excavations of the Central Asian region the images of thrones in the form of camels have been found. Among the findings of archaeologists there are benches legs of which were winged camels, facing in opposite directions. Other more common camel images have been found on coins, gems and metal art. "The sense of these zoomorphic creatures attribution is clear. It confirms a certain cult tradition of this animal in the East. A common image of a

camel in the fine and applied arts show the popularity of this image. Thus for the artistic culture of Sogdiana and its principalities it is a very common image" – notes L.I. Rempel [5, 98].

The scientist highlights several aspects in the treatment of the animal: 1) religious, 2) dynastic, 3) game. According to the researcher the image of a camel personified power, indomitable, unbridled force of the god of war and victory. In this aspect, the camel and its winged twin is something like a cosmic deity <...>. They also served as a sign of royalty and grandeur. <...> All three aspects mentioned above (religious, dynastic and game) show the same historical development of ways of thinking: mythological, epic, folk [5, 97-98].

All these examples from the fields of archeology and anthropology conclusively prove the idea of the sacredness of the Bactrian / Aruana in the culture of the people of Central Asia. Getting to know the works of Kazakh, Kyrgyz, Turkmen writers draws attention to the fact that in each of the national literatures there is contained a story with an image of a camel. The prevalence of this image in the literature suggests that it is not coincidence, and that Bactrian / Aruana is not just an image, but it's a kind of "matrix" which contains minimized stable meanings. What are these meanings? How are the primary scheme embodied and implemented in the artistic fabric of the text? To this end, let's study works like "White Aruana" by Satimzhan Sanbaev and "Bora" by Oralkhan Bokeev, "Buran stop" by Chingiz Aitmatov and "Iner" by Atageldy Karayev.

MAIN PART

Homeland calls. Satimzhan Sanbaev "White Aruana" (Kazakhstan)

Prose of Satimzhan Sanbaev attracts attention of modern literary criticism. The reason for this lies in the images of the characters, plots and distinctive poetics of the writer. Knowledge of national life, living routine of the villages also attract to the works of the writer. One of the earliest works of S. Sanbaeva is the novel called "White Aruana". This is a wonderful philosophical novel about loneliness and past life, the fragility of human happiness, dreams and love for his country. Unusually capacious within the meaning, the work of Sanbaev is differed with its extensive and associative "field". The plot of the story is set in the backdrop of the steppe village life, into which the reader plunges through the author's vivid sketches. The central figure of the story is a white camel, Aruana, and its owner, wounded in the war and thus remaining as a man impotent. Through the fate of Aruana reader is immersed in the history of complex human relations. For Myrzagali a small camel turned into a beautiful white one, Aruana, became sole consolation and meaning of life.

This creature embodied for the old man all that bright and clean, that had gone out of his own life. But Aruana is tied to his native land, she is homesick about Mining Mangistau. Having a deep and complex overtones the novel is associated with oral poetic tradition of loyalty to the Kazakhs' animals' native land. Again and again she tried to escape into her home. Wide, broad, unfettered, thoroughly impregnated with steppe grasses, homeland beckoned her constantly, and she ran away. Myrzagali overtook his darling and returned her back.

Two storylines of "White Aruana", the camel's and its owner – old Myrzagali's, constitute a parallel. Myrzagali can see the joy only in his Aruana, who is equally lonely, unhappy, detached from home and thrown among strangers like himself. Aruana is, in some sense, a variation of his fate. The reader will recognize related combined soul in the old man and Aruana. The author seemed to coincide with his hero, "being Aruana" (as Turgenev once remarked to Tolstoy that he became a horse in his "Strider"). It is obvious to see the existence of some analogies here, signed roll of human and animal reality, perceiving emotions of the camel. The reader gradually switches that perception as the level of human responses, emotions and feelings.

When Myrzagali got ill and was taken to the hospital, Aruana underwent brutal executions to no longer run away. However, the memory of her native place does not give her peace of mind. One summer drought came to the steppe, Aruana filed her voice to her colt and ran into the wind. Great instinct led her forward through the hills, salt marshes, ravines. Aruana races and her run is swift and beautiful. Stumbling and falling in the race, she can hear overtaking hoofbeats. It makes her jump over a deep ravine and silently, hanging in the air, as if still continuing to run, she disappears in a deep ravine. And Myrzagali wept hard before relief. He took her colt home.

Camel in the steppe people is a symbol of endurance, the victory of life over death, resistance and power, labor and perseverance. Animal can carry incredible gravity and can make long passages, almost without tiring. It also represents the resistance and consent to his fate. The hero of S. Sanbaev also is differed with a great patience, she does not lose composure, fortitude. At the end of the story Myrzagali is released from everthing heavy and largely unfair that fell onto his fate and that was jammed under the pressure of moral and other rules and restrictions.

The law of the new world. Oralkhan Bokeev "Bura" (Kazakhstan)

A native of the village, O.Bokeev wrote about that he was close and familiar to: about life, about work, about the life of their fellow countrymen. Shepherds, hunters, rural workers - these are the characters that populate his novels and short stories. "Bura" is a deeply tragic story, told in its own colorful and hard-poetic way. Its central character is a calm, dignified camel nicknamed Bura. The writer vividly and authentically captures the image of a powerful and strong Bactrian. He tells the story about the sad fate of the animal, abandoned as unnecessary. The life of the camel is dramatic: *"first it was stripped of his friends with whom he spent days in cheerful and good-natured fun and games quarrels. He could not forget the moist eyes of his mother, who was slaughtered for meat in front of him"* [7, 268]. Tearing from his native village, he was taken to Bukhtarma. In the story of O. Bokeev a holistic picture of the world and as part of it the image of Bura is gradually reflected. The author draws migrations to Dzhaïlau. And in it he shows ordered risen above the chaos world, including humans, animals and nature: *"As steppe was barely covered with the greenery, people gathered their belongings and headed the road. They walked together. The heaviest luggage was carried by strong and experienced camels and horses. Foals and colts were frolicking lightly, keeping up with the nomadic, and nobody drove them. In previous years, this way was easy and happy. When autumn plowed his golden robe and grass humbly yellowed, people descended into the valley, the old caravan trail stretched along in the chain, like a big shadow of cranes flock, hustling into tropical countries. Everyone was happy and healthy. Even the working camels', who did not know the rest, humps were sticking tight. Those were happy times"* [7, 269].

Bura is a primordial satellite companion, support, loyal and reliable human assistant. For a few years, when in his native place the ore was found, Bura worked on the construction of the railway with all camel tribe: he dragged sleepers, sand, stones and heavy rails. And he was left alone when his tribe was stolen in another village for Bukhtarma.

Getting homesick, he left his native village and looked at the old winter pass, where devastation and desolation reigned. That was because people no longer roamed. And then he moved on to the pass. Restless and uneasy, spraying saliva, gnashing his teeth, Bura was unable to sit and he was haunting barren steppe: *"Not a huge camel he was, but a grain of sand in a deserted kingdom, the only living soul in all the heavens. And he carried an unusually heavy load - the whole weight of centuries of silence and solitude"* [7, 270].

The end of the story is symbolically tragic: we see the death of the Bura. The author sees the law of this new world in the moribund of the camel, who is kind and noble being. For the novelist this wayward camel is an image of a dying village. The writer raises the question about the consequences - social, moral, psychological; about the victim of soulless civilization; about modern generation. Scientific and technological revolution blurs secular social dimensions and partitions, destroys century-old attachment to their native land, undermines traditional, mental, moral and personal communication between generations, brings loneliness to the elderly.

On the part of O. Bokeev there is not the slightest attempt to make a fetish of the camel, sacral his image in any way, but it does not remove (and possibly amplifies) the symbolic and mythological overtones of the story.

Writer is not against technological century, but he does not expect anything worthwhile from the reign of Moloch civilization. Devastating symptoms of technocratic century are encrypted here in the most bizarre way. Under the scepter of its offspring, in the age of science and technology there is a distortion and "bending" of the human soul. The story of O. Bokeev is prescient tocsin with its truth – a truth about gifts of progress, about the fact that any progress somehow turns aggression concerning anthropogenic immorality inevitably leading to a complete collapse of all humanitarian foundations.

Intermediary between heaven and earth. Chingiz Aitmatov "Buran stop" (Kyrgyzstan)

Aitmatov's "Buran stop" novel is not overlooked by critics. It is quite known, and at one time there was a lot written about it. Researchers analyzed the ideological and artistic perspective of the novel and wrote about author's favorite mythology, which give a philosophical meaning to his works. It brings the perspective of the past and present. Mythological layer of the novel was well studied in details. Critics have noted a thorough restoration of the mythological tradition in the writer's works. They studied folklore and legends of the Ana Beïit cemetery, love story between Raimaly-aga singer and beauty called Begimai; and in the "White Steamer" the legend of the Horned mother doe was discussed; in "Dappled dog" they studied the fish-woman and Louvre duck, that give a grand mythical projection of the past and present.

In the novel, the myth is interwoven with reality. We are interested in the image of the famous Karanar by Aitmatov. Mythological tradition can also be seen through this character. Bactrian is connected with its owner. Not accidentally Gachev G. said: "If there weren't Karanar, the image of his master and "foster brother" Edigei would not be completed. Not for nothing, both have one and the same nickname – Buran" [8, 264].

The presence in the artistic interpretation of the image of mythological tradition, in particular the archaic notions of Bactrian, is obvious. The power, indomitable, unbridled strength of Karanar are organically written in the novel. According to archaic notions, upper deities possess supernatural powers. Visiting scientists having seen Karanar were amazed with his physical data:

The author emphasizes the physical form of the animal, its immense power and strength which is certainly symbolic. Recall that, according to the ancient Turkic tradition, the camel was the epitome of masculine power, stimulating fertility. These qualities give the image of Karanar its archaic character. In mythological consciousness they are inherent in Bactriana as in supreme deity. Aitmatov creates the look of his Bactrian as an image of mythical giants as known to have erotic power. Reading scenes with Karanar, we witness the earnest obsession, his complete absorption by Eros in the fight for females:

"And the earth floated on its circles, being washed with heaven winds. It floated around the sun and when it was turning around, it finally turned sideways so that the morning came over Sarozek and Buran Karanar suddenly saw two men coming close on a camel. Those were Yedigei and Kospan. Kospan was carrying a gun.

Buran Karanar got furious! He trembled, cried, seethed in anger! How dare the people join his limits, how dare they get closer to its edge? Who had the right to break his rut? Karanar yelled a loud, with a fierce voice, and pulled his head on a very long neck, clanging teeth like a dragon fang terrible gaping mouth. And steam was pouring like smoke from his hot mouth to chill and immediately settled on the black shaginess as white frost incident" [9].

At the same time old beliefs about Bactrian are updated in Aitmatov's novel. The numerous Kazakh legends indirectly evidence religious significance of camel. They describe the funeral of prominent people, revered and considered as holy. Thus, according to one legend, when a famous Kazakh warrior Raiymbek died, his body was laid on a white camel and buried at the place, where the camel stopped and lay down [4, 196].

And in the works of scientists of the early twentieth century the custom of burial among the Turkic peoples was recorded. Thus A.I. Levshin, describing the funeral rites of the Kazakhs, said that the dead man "is driven by a camel to the grave, accompanied by relatives and moaning women, with a black scarf imposed on a long pole instead of a banner" [10, 340]. And in other ethnographic sources it is also noted that in the funeral process of ancient Turks necessarily a camel is present. This is obviously due to the religious significance of the animal, which has a role in the funeral ritual. In addition to its important place in everyday life, the camel is an animal for which entrenched the custom of carrying bodies of the deceased. To make things clear, let us compare with the custom of funeral rites in pagan Slavs. In the descriptions of Slavic pagan funeral rites, there is mention that an important attribute of the funeral was a boat. To the fire, where a dead person would be burned, dead person was delivered by sleigh or in a boat. This is due to the belief of the Slavs in that the soul of the deceased must cross the river Currant, to get directly to the place where it should be. Modern coffin for burial, according to archaeologists, is a modified, simplified boat and the tradition of burying in it came to us from time immemorial. According to other legends, a rope ladder was put inside the grave of the deceased, apparently by analogy with the boat, by which the soul could get into the world of the dead.

To bury Kazangap, Edige put saddled and dressed Karanar in charge of the funeral procession, despite the fact that the manager has allocated the «Belarus» tractor for the transportation of the body of the deceased. A small and strange procession (a tractor, a camel, horses, a dog) went to Ana Beiiit, the most revered ancient cemetery in Saryozek. Late Kazangap deserved it. He honestly served his life on Boranly-Buran, was a good man and according to Edigei should be buried in the family cemetery next to the ancestors. But using Karanar is not only a tribute to a friend and respected man. The custom is clearly connected with the beliefs of ancient Turks. According to the latter, death is understood as a transition from this world to another, and to go into it, we need to overcome a certain way. The expression "to go to the last journey" originally was not the way to the cemetery, but into the world of the ancestors.

A camel correlated in the minds of the ancient Turks with the higher realms of existence. For the soul of the deceased to occur in another world, the Turks used this animal as a mediator between a man

and heaven. Sacred meaning of a camel use in burial was held in the delivery of the deceased to the world of spirits. This part of the funeral ceremony was intended in coded and symbolized form and provide easy transition into a different world. It reflects the cult of ancestors, perceptions of contact between two worlds - this and that; of the impact which dead ancestors have on the life of the next generation of people. Deceased, according to ancient Turkic beliefs, was reborn in the ancestor who cared about the tribe and protected it from the dangers. Diving into the element of myth in scenes with Karanar is not open and does not immediately reveal itself. But mythological layer of the image of Bactrian in those scenes appears genuine, important reality and mythological images allow to highlight moral issues.

A myth dissolved in everyday.

Atageldy Karaev «The Iner» (Turkmenia)

Turkmenian writer Atageldy Karaev in his story "Iner" [11] makes a picture of desert – a place of most full disclosure not only of physical, but also spiritual human qualities. For the author desert is close connected with an image of Turkmenia, its expanses, desert is a "carrier" of an idea of space and time. Author seeks to embody some essential sides of the East, its culture, traditional life intuitively guessing and revealing underlying meanings that contained in them from a long time. National features of people's lifestyle, traditions and household life are illustrated really in the story. A.Karaev's desert not only an image of silent space, dry and burning sand, cosmos living by its own laws, worked out over many centuries of existence. The desert reveals its beauty gradually for those who live in unity and harmony with it.

A. Karaev tells the story in which basis essentially simple, completely household plot. Young, just starting to learn a basics of an ancient trade – aide of shepherd, is a far of distant pastures. He takes out all his anger and dislike for shepherd profession on iner (a kind of two-humped camel). Karaev illustrated a hero, in whom human has lost his entity, natural essence. The hero reveals an animal to such state, that iner straightened with him, scoring his owner by his feet. The narrator immerses a reader into the depths of myth dissolved in everyday gradually. And behind simple things appear mythopoetical images. Images of desert, Iner, people who interact and form a single symbolic field, forming depth layer of mythological story.

With adoption of Islam among the Turks complete rejection of ancient beliefs of their ancestors and household superstitions did not happen. Until the twentieth century traditional ceremonialism combined handling to the Almighty in the form of prayers and application spells, charms, and last includes more faith in their usefulness and necessity.

Thus, among the nomads were traditions associated with the cult of the camel as a good helping spirit. If a pregnant woman could not give birth in time (ie, a child was wearing for more than nine months), she was carried out under a neck of a camel or a hair of a camel were burned over her head. In the story of A.Karaev this magical religious ceremony which functions is safety is reflected. Elderly lady holds a young pregnant woman, who can't to give birth under a neck of Iner.

Customs and rituals which associated with a cult of the camel among peoples of Central Asia, forgotten, but their echoes are stored in art works. Myth gives a writer not prepared plot, but only its "embryo". Source is not so much important for the final appearance of the plot as "coordinate system" that laid in the myth, depending on which, artistic text gets interpretation. All analyzed works associated with mythologem of Bactrian / Aruana confirm the established observation that the myth is not a reflection of reality, it is a product of its.

CONCLUSIONS

Bactrian / Aruana are the most important and almost ubiquitous in the region symbols, in which an archaic tradition is accumulated. Over them ancient culture of the peoples of Central Asia expressed its vision of the world. Works contain well capacious, panoramic view of life. In them surreptitiously reflects a holistic picture of the world, and as part of its - Bactrian images and Arua. Bactrian and Aruana act as resistant images, vitality patience that go over all the vicissitudes. They also are symbols of vital power and endurance.

Creatively refracted images of Arua and Bactrian in the works of S. Sanbaev, O.Bokeev, Ch. Aitmatov, A.Karaev. at the same time comprise in as a concrete domestic as philosophical and symbolic dimension. These images are endowed with artistic side, undertows, portable, associative meanings and values. Implementing idea of Bactrian / Aruana, certainly, authors implemented in subtext of their works reverse, mythological face image. This implied subtext inseparable and unthinkable apart from the visible, direct text.

Travels to a country of Aruana (each it is own, is unlike others) is a kind of dialogue, or rather polylogue of the Central Asian writers. That polylog is not a naive direct echoes, not only external manifestations of the story. It makes me think that a deeper, subsoil level of similarities and differences. Bactrian and Aruana as iconic epochal milestone as hypostasis of Central Asia – that's subtext of all these works.

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A NEW DIRECTION IN MODERN LITERARY CRITICISM

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INTRODUCTION

Different forms of literary connections, typological observations became the subject of comparative literature a long time ago. Attention to repeating of phenomena in different national literatures helps to detect generic symptoms, patterns of international character. "Comparison, i.e. the establishment of the similarities and differences between historical events and their explanation is an obligatory element of any historical research. Comparison does not destroy the particularity of the studied phenomenon (individual, national, historical); on the contrary, only by means of comparison, i.e. establishing similarities and differences, we can determine exactly what this particularity is" as the famous comparativist V.M. Zhirmunski wrote [1,177].

Scientific quest of scientists is currently focused on patterns and trends of development of different national literatures and on defining a universal and original world. But being unique, original, independent, the only one in its kind, every ethnic group also exists in a conversation with other ethnic groups. Ethnic dialogue, dialogue of cultures, dialogue of literatures predetermined by the very nature of man who is reflected in the literary process as in a mirror.

MAIN PART

Important area of modern literary criticism is the study of regional literature, which has its own set of different kinds of identifications, its axiology, anthropology, etc. Powerful wave of regional studies, of Russian and world literary criticism offers an alternative to unified cultural space of globalized universe. Types of dialogue between national literatures of different countries and regions are the subject of attention of Russia and the CIS Nations Literature Departments of the Institute of World Literature in the name of Gorky (Moscow, Russia), which is the center of the study of literary history of the people of the Russian Federation in their interaction and original expression.

In the last decades scientific interests of researchers of this department are focused on the study of history and theory of literature of the people of Russia and the CIS in the regional and international context. They are working on the development of the theoretical problems of regional identity of literature. In their works of recent years, scientists of the department are rethinking and reviewing outdated theoretical positions. They pay particular attention to the context relations between literature