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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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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 comparatist 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

in Russia and the CIS. As a result, there occurred works including: "The ability to dialogue" (in 2 books, 1993), "History of the national literatures. Rereading and rethinking" (editions, 1-4, 1995-2005), "The Nation. Personality. Literature" (editions, 1-3, 1996-2007), "Francisk Skorina in the traditions of the Enlightenment" (1994) [40], "Russia - Lithuania - Belarus. Problems of national consciousness in cultural studies and historiography" (1997), "Literature of Nations of Russia: Twentieth Century" dictionary (2005) Monographs of A.V. Poshataev called "Literature of the North. Origins. Formation. Development" (1988), K.K. Sultanova, "National consciousness and values of literature" (2001), Z.T. Osmanova "Meetings and transformations" (1993), V.A. Biguaa "Abkhazian historical novel. History. Typology. Poetics" (2003). If we summarize the theoretical research of the scientists, we can say that they concluded that the artwork is a special personal reflection of the world, but it carries the imprint of the author's vision of the world, national consciousness and mentality. The word artist's ethnic code is shown exactly in the creative process.

Certain aspects of this problem are reflected in the monograph of K.K. Sultanov called "National consciousness and values of literature" (2001) [3]. The author studies the issues of national consciousness reflected in a literary text. Scientist's thoughts cover panorama of multinational literature of the North Caucasus. Its history is seen as a process of formation literature, understanding the world of artists and figurative embodiment.

Many similarities are found in the literature of this region - Ossetian, Kabardian, Balkar, Karachay, Circassian, etc. Mentioned literatures do not only have common artistic legacy - Nartovian epic, but similar historical fate as well. To date, according to the researcher, the Caucasus appears not only as a tight knot of historical, political and cultural issues, but also as a small model of multinational Russia. The main idea of the book is the idea of equilibrium as a necessary condition for the normal development of culture and literature. It occurs in the basis of premise of any unifying processes. "Caucasian world now faces the possibility of interaction, the synthesis of two civilizational contexts, two cultural worlds - Christian and Islamic" - the author says [3, p.49]. The researcher believes that it is necessary to re-take and experience the idea of "historical and cultural complementarity" of the Caucasus and Russia, that leads to the existence in common cultural space.

This look at the current problems of national development and their reflection in the literatures of the peoples of the Caucasus gives you the opportunity to rise above the contradictions of events, above the cacophony of opinions and disputes in Russia about the fate of the Caucasus. Its author appears here and as a literary critic, as a historian and as a publicist.

In recent years monograph of V.R. Amineva [4] came out in Russian literary. It is devoted to dialogical relations between two national literatures - Russian and Tatar. Researcher studies the concept of "a regional literature", "areal literature", "world literature" and explores the typology of contact relations of literatures. The author notes the need to analyze the dialogue of cultures and literatures and his results, to analyze the driving forces and conditions, as well as specific content. The researcher recognizes that the diversity of national artistic and aesthetic systems does not exclude human senses that combine different literature. V.R. Amineva identifies and characterizes the types of dialogic relations between Russian and Tatar literature: "self" argues with "alien", "self as restructured alien", "self similar to alien". According to the researcher, they form a dialogic system, in which the basic tendencies manifest national cultural and historical development, the interaction convergent and divergent mechanisms of interliterary communication is found.

Authors of "Literature of the North" collective work (1990) [5] describe the way to formation, diversity of perspective, pictorial means of Even, Evenk and Yukagir literatures. They form an interesting and original region. The study of literature of northern people leads to conclusions of a more general meaning and significance, allowing to see trends and patterns that are typical for this region: a reflection of the national consciousness and mentality, features of a traditional way of life, features of imagery, etc. Researchers reveal features of the ways of nucleation of writers' original creations. This work completes the overall picture of regional features of literatures.

In the domestic literary criticism N.O. Dzhuanyshbekov turns to this problem. In his "Kazakhstan – Russia in the context of literary dialogue" [6] the author gives an analysis of Kazakh literature, highlighting the different forms of its reception and typological similarities with Russian literature. He explores the history of literary relations, contact-typological connection, outside of which there is no world literary process. N.O. Dzhuanyshbekov believes that the idea of Eurasianism as the concept of

spiritual kinship of Eurasian people has been firstly formed in the literature, despite the racial and ethnic differences. And it is the one that keeps the people of Russia and Kazakhstan closer. The author seeks to find the deep roots of the phenomenon: "In Russian literature, beginning with its origins - ancient manuscripts, the theme of the East was one of the regular topics, and in later times it was carried out to develop more intensively and fruitfully" - the author said [6, 34]. In the material of comparative analysis of folklore and mythological texts and comparison subjects of Turkic and Russian medieval literature forms of the reception of literary phenomena, dialogue literatures, genesis and typology of genre forms of prose in Russian and Kazakh literature are revealed.

Large systematic and consistent work on the study of regional literature is conducted in the Urals. Basic thrust of research of scientists from the Ural is the premise that regional culture and literature in particular are not just a replica of culture and literature of all-Russian coordinate, but a self-contained world, with its own geographically and nationally due to the coordinate system. Thanks to joint efforts of scientists organized around the Ural Branch of the Russian Academy of Sciences, several conferences on literature and culture of the region have been held. Researchers justify the selection of the Urals as literary and regional space, they determine its historical and cultural context, arguing not only with its spatial-territorial status. Reflecting on the study methods of regional literature, E.K. Sozina wrote: "What is important is the principle: literature is regarded as the brainchild of a certain fixed and geographically endowed place with corporeal status, which in this case is thematized as a thing-symbol (in haydeggerskom sense) and as a text, i.e. the sign space of meanings. Source here is the thesis by V.N. Toporov: "... space is a text (i.e. the space can be understood as a message)". Urban or regional, texts are a "overtxts"; < ... > Of course, "as text", to be exact - as overtext the Urals could be considered, as it has enough defined constant features of both mundane-mythological and artistic consciousness" [7, p.12].

Despite the diversity and variety of territorial, national, ethnic composition of the region, the researcher highlights the Urals as a single cultural and historic region.

V.V. Abashev writes about the qualitative uniqueness of space-territorial forms of the region. Researcher is developing the theoretical problems of the Urals as a literary region. He introduces the concept of "Perm Text of Russian Literature", which exists in modern literary criticism along with "St. Petersburg" and "Moscow" texts. V. Abashev is an active supporter of the concept of "geopoetics" introduced recently in literary terminology: "Ural" is not only land which is connected with different writers, but it is a geopoetical reality as well, which was created by these same writers. Becoming of geopoetics of the Urals is one of the most interesting stories of history of Russian literature and it is a research perspective view, allowing a fresh look at creativity regional writers" [8, 24].

Defending qualitative uniqueness of the literature of the region, the Urals scientist relates it to the national literature, seeing in it "something special, from a compound of which real and artistic diversity of Russian literature develops." V.V. Abashev defends his view of the Urals as a new model of geospace. "Flat vastness hasn't become a dominant start of this model, it is dark underground and inexhaustible depth that has done it". He justified the Urals' axiological features and messianic and eschatological new mythology "as a space opposed to Russian plain" [8, p.25].

Authors of the «"Kalevala" in the context of regional and global culture» monograph (2010) [9] investigated the themes, plots, images, language picture of the world of Karelian epic "Kalevala" in the context of the folklore of the Finnish-Ugric people of the Komi, Karelia, Finnish, Udmurt, Russian, Izhorian, Vepps. The authors have shown convincingly that the Karelian epic for all Finnish-Ugric people is a part of popular culture and at the same time has its own specific artistic features that give it a national identity and uniqueness.

American, European and Russian researchers are turning their attention to Latin America as a single region, united by a common continent, language, culture, similar national traditions. The problems of regional literature are deeply studied in the works of the followings: Torres Rioseco's "Most Latin American Literature" (1972) [10], V. Kuteyschikova, L. Ospovat's "New Latin American novel" (1976) [11]. The authors analyze the originality of the novel in Latin America in its relations and cooperation with the historical, social processes that take place on the continent, exploring the world of ideas and images of major novelists of the continent. They interestingly write about the interaction of

Latin American culture with the culture of the indigenous Indian population, and in some countries with the culture and African-American population (African mythology and folklore) in Latin America.

According to the researchers national literatures in each country have their own specifics. However, this does not exclude the legality and necessity of considering the literary process in Latin America as a whole thing, due to the common historical destiny of the region and common genetic codes culture.

According to V. Kuteyschikova aesthetic innovation of the modern novel in Latin America is referring to mythological thinking wafted by people of the continent to the present day. As a key formula of the new novel researcher suggests the term of "magical realism", meaning underneath the compound of the collective consciousness reflected in myths and individual copyright beginning. In many works of contemporary Latin American authors the reality is missed through the prism of folk consciousness. Conclusions about the specificity of the literary tradition of the Latin American region are convincing. They are traced in the works of writers of Mexico, Brazil, Venezuela and the entire Latin American continent. Artistic consciousness of writers is characterized by the authors as "transcultural", "improving mythogeny", "aspiring to total codification of reality".

Literature of the German-language region (Germany, Austria and Switzerland) is explored in modern works [12] as a whole, united by a common language, the historical destiny of national traditions. German language and common folk roots are the basis of the unity of the national literatures of the region. Scientists are studying the works of various authors on the basis of the regional context. This regional division (not in the sense of provincialism, but in the sense of geographical and historical cultural situation) helps clarify many issues. Definite connection with the history, culture and literature of this large region is important. Nevertheless, this question is also historic because if we look at the XIX century, we can see that it is one thing, and the XX century and especially the second half of it is another.

Formation and intensive development of study of literary regions accounts for the last decade and it is associated with the search for non-trivial approaches to literary criticism. Scientific understanding of the problem is in its infancy. "Regional" study allows another look at the well-known works. Investigation of regional picture of the world, its identity, cultural concepts and mythologies that serve as basic mechanisms of regional identity is potentially fruitful line.

Besides the above-mentioned literary regions Central Asia can be distinguished. It is a region that includes the territory of five countries - Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan and Turkmenistan. Since Soviet times in the Russian science there has been a concept of "Central Asia and Kazakhstan". Historically developed in the Soviet tradition the name of the region was used until the early 90s of XX century. In 1993 in his speech at a regional summit of Central Asian states the President of Kazakhstan proposed to abandon the definition of "Central Asia and Kazakhstan" in favor of the concept of "Central Asia". This proposal was supported by the heads of other states in the region. Thus, the countries' independence contributed to further development of the Central Asian region and renaming it as in the Central Asian. Today Central Asian Union is a region whose territory is 3.4 million square km (more than the area of Western Europe), with a total population of 65 million people.

Basically there live people whose religion is Islam and who speak different but related languages. In ancient times in Central Asia thanks to a common Turkic language group, proximity of national traditions and customs, religious community the cultural and historic region was formed. It gives grounds to talk about its unity.

The peoples in Central Asia, resulting of constant contact with each other over the centuries, developed a distinctive and related ancient culture, mostly similar economic way. People living in the region speak common and understandable Turkic languages. This rooted unity of the Turkic languages survived to our days.

#### CONCLUSIONS

Central Asia is not only geographical and geopolitical, but also the whole cultural space. Nations living there united by a common spiritual values, the similarity of national traditions and customs, common history and ancient oriental culture.

Important regional factor is the long historical and cultural relations of the people of Central Asia, the shape of their economic activities, the material culture of the people of the region. Countries and people of Central Asia are linked by geographic and ethnic affinity. Their historical destiny, culture and

religion were common as well. This similarity is also related to the fact that they were in a state of intense interaction, lived nearby for many centuries. They had economic, historical and social contacts.

Finally, the similarity of national customs and traditions affected to the unity. With their extraordinary richness and diversity of the people of Central Asia, there are also many similar traditions, which reflect the world, the national picture of the world inherent in people. Central Asia is a historical community of people, which has been formed over the centuries. The long history of relations, civilizational closeness of the people, common historical and historical-cultural processes, the mutual attraction of people contributed to the formation of the phenomenon of Central Asia, which is not a formal union of different distanced from each other ethnic states. It is civilizational unity. The formation of global spiritual, cultural, values that form the basis of the Central Asian community represents a complex dialectical process, which is reflected in the literature as a prism, refracting ethno-social and ethno-cultural memory of the people.

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#### ВСТАВНЫЕ СЮЖЕТЫ В СТРУКТУРЕ ДОКУМЕНТАЛЬНОЙ ПОВЕСТИ В.

#### МИХАЙЛОВА «ВЕЛИКИЙ ДЖУТ»

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На историческом плане художественная литература постоянно трансформируется и преобразовывается, как и ее доминантные образы. Это связано с тем, что художественный образ несет в себе отражение движущейся реальности, и система образов для литературного процесса постоянно меняется.

На разных этапах развития человечества художественный образ принимает различные формы. Это происходит по двум причинам: изменяется сам предмет изображения — человек, то есть его мышление, изменяются и формы его отражения искусством.

Природа художественного образа, независимо от его назначения и сферы применения, многогранна и уникальна. Образом можно назвать целый внутренний мир, полный множества процессов и нюансов, который оказался в фокусе познания. Это основа любого вида творчества, основа любого познания и воображения.

Природа образа действительно обширна – он может быть рациональным и чувственным, может основываться на личных переживаниях человека, на его воображении, а может быть и фактографичным. И главное назначение образа – это диалектическое отражение жизни. Какой бы она не представлялась человеку, и какой бы она ни была, человек всегда воспринимает ее наполнение через систему образов.