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В научном труде рассматривается специфика показателей образно-художественных структур произведений Т. Абдикова, Т. Асемкулова, Б. Канальнова, А. Жаксылыкова, Д. Амантая, И. Шухова, И. Щеголихина, Д. Снегина, О. Марк и др., на основании чего устанавливается общность и различия авторского художественного дискурса в рамках реализации стратегий воздействий на читателя. Раскрываются вопросы соотносительности автора, героя и жанрово-стилевой принадлежности художественного текста, его герменевтический и интертекстуальный контекст, отражающий постмодернистские и другие художественные тенденции. Проведено исследование комплексных вопросов генезиса и функциональности образов, концепций и сюжетов в плане эстетической и духовной преемственности произведений художественной словесности прошлого и современности, рассмотрены вопросы переводоведения. В последний раздел монографии включены статьи, опубликованные ранее в зарубежных журналах, индексированных в Scopus.

Адресована студентам, магистрантам, докторантам PhD филологических факультетов, научным сотрудникам и преподавателям вузов. Монография представляет интерес для всех, интересующихся новыми тенденциями развития литературы Казахстана конца XX - начала XXI в.в.

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3.2. Typology of the archetype of the house in samples of modern prose (Типология архетипа Дом в образцах современной прозы)

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The archetype the House in modern prose is functioned rather actively. It has philosophical and esthetic filling which testifies to existence of deeply and well thought-out author's strategy. On the one hand, the archetype the House is participated in creation of the implanted national language picture of the world. On the other hand, acting as criterion, it characterizes deeply happened processes of social, moral delimitation of the people, who are differently perceived the processes of economic, industrial formation of bases of society. Such role is implemented an archetype the House in V. Rasputin's story "Farewell to Matyora". Catholicity of a paradigmatic image of the House in the story of V. Rasputin is that he allows to carry out a complex analysis of an inner spiritual world of the main character of work, to reveal the main values of this world, to emphasize universal, universal qualities of the personality, which, as the author is shown, society mustn't be lost by no means. The intrinsic esthetic role is carried out by an archetype image of the House and in I. Shukhov's works. On the one hand, it characterizes ethno-cultural feature of life of the Siberian Cossacks, on the other hand, opens spiritual and psy-

chological meaning of basic archetypes in formation of an inner world of the romantic hero in love with life, in its beauty, dynamics, polychromy. There is a little differently presented the archetype the House in prose of the Russian-speaking writer of Kazakhstan – Herold Belger. The paradigmatic image of the German house is urged to function in its works as a symbolical marker of traditional German ethnoculture, a basic archetype, round of which there is arisen inevitably all difficult context of subculture with its religious, folklore, psychological attributes. Loss of this subculture in Russia and Kazakhstan is drama represented by the writer.

Key words: archetype, fractal, pattern, conceptology, image, marker, symbol.

Introduction

The House is allocated as archetype from semantic significant archetypes, which are philosophically conceptualizing prose of the large Russians and Russian-speaking writers giving it the scale and depth. Dominant archetypes in the psychological plan characterize the axiological level of thinking and the sphere subconscious *homo sapiens* as the person concentrated in consciousness, namely Earth, the Sun, Father, Mother, Child, God, Devil, Generation; they gradually directed his mental activity, qualitatively focusing it. During the millennia they invisibly participated in ontogenesis of the person, defining and causing his inner world, civilizing him to space, organizing such major conceptions as the center and peripheries, top and a bottom. The person subconsciously needs in identification of such significant markers as the center and peripheries. Stratification, geographical, political, mental, defines spiritual and psychological culture of the person not only a settled civilization, but also horse and nomadic. For the person of a settled civilization, the center of the world (being), it is a place where there is his House (community), while for a nomad the center is the ancestral homelands (a place where ancestors are lien) [1, p. 209]. Subconscious definition of the center of the world (House) and forming in connection with it of the directions of movements on peripheries (hikes, hunting, crafts, ploughed field, meadows, wanderings, etc.) -is the most important instinct of the person of a settled civilization. It is an imperative instinct and a nomad. For example, the center of the world for Kazakh nomads was the sacred ancestral homelands – Atameken (a patrimonial necropolis), then continual communal wintering (kystau), as peripheries were spring pasture (zhaylau), summer pasture (zhazdyk)

and autumn pasture (kuzdeu). Due to such dispositions of life the main line of movements of a nomad is roam from place to place inevitably when the yurta is transferred with yourself (the center of the world remains on the ancestral homelands). During an era of military expansion of nomads (Mongols, Turkic peoples) the qualitative center of the world for them was always a sacred ancestral homelands – Karakorum, Otyuken, Atameken, etc.

The famous Russian writer, I. Shchegolikhin, lived in Kazakhstan all his life, wrote about this intrinsic principle of nomad: "When there is in vain accused, and is unfairly reproached, it is difficult to be objective and to be fair. And it is necessary to think quietly and understand Kazakhs. The land is never belonged to the one person, it was belonged generation, and there were nomads fathers, grandfathers and great-grandfathers who wandered during centuries. Each hillock, hole, the lake or the river have the ancient name connected with history of local generations and memory is sacred about them" [2, p. 608].

Archetypes are incorporated in subconsciousness of the person by history of a society: phratry, generation, ethnos; it is the metahistory, caused by a diachrony and existing in subconsciousness in the form of imperative motives. The psychology, psychiatry of the last centuries including a neurolinguistics, brought us to an objective conclusion that archetypes are existed, that subconsciousness of the person is the sphere collective unconscious, inherited by the individual specifically [3, p. 320]. The experience of the previous generations, going to time depth, is built in subconsciousness of the person as if by dark layers, it is living paradigmatic information, which has a force of instincts. "Archetypes, which carry out multiple-valued semantic meaning, are the foundation, base for all cultural constructions, they are the fact not in evidence", – E.M. Luludova summarized [4, p. 300].

In the cognitive plan in the sphere of consciousness, archetypes are shown in mental forms that is in the form of live symbols, markers, as represents, demonstrating the information fulfilled by experience of the previous generations which isn't demanded the analysis and synthesis [5] and it is spoken about legitimacy of semiotics interpretation of the implanted implicit information.

There is no doubt that the literary work is represented also a certain sum of psychological experience, experience of the writer is

usually enclosed in it, the author storyteller, representing collective experience in diachronic and synchronous plans, including objectified experience of the represented heroes, narrators. This aestheticized psychological experience (live, verbally organized system of systems) is represented composition, that is the communicative megastructure, consisting of the motives and intensions, put into words, frames, symbols, tropes, reminiscences, intertexts, etc.

The text as system of systems is not the chaotic organization of words-markers, it is rather acted as the live self-organizing system (fractal), having a certain direction in more global communicative field, that is strategy of interpretations and new intensions both in the temporal plan, and in other parts of a noosphere. "Live systems are cognitive systems, and life – is knowledge. This statement is fair for all organisms, with nervous system or without it", – it was noticed by F. Capra [6, p. 336]. If the literary text is a sort of living entity, that is quantum (semantic) presented components (words, microtexts), it has to have the semantic center or system of the centers, that is motives – stratagems. First of all archetypes are pretended for a role of such motives stratagems because they are the ancient frames or archaic paradigms, bearing the focusing experience. As collective experience is put in archetypes (generation, ethnos, mankind), they are formed instinctive, including the intuitive, semantic center of the art world, directing process of knowledge to it, creating a multilayered communicative field.

Words initially are existed in a live potential preform, staying in vocal chords of the person, in the neural environment of a brain, in a dense network of interindividual social relation, in a communicative network between various collectives, at the implicit level – the word it is – quantum transformed experience, got by the person or collective in the history, it is some kind of pattern, that is the package of the semantic relations, fulfilled in centuries and having unconditional implicit character. Archetypes have core meaning in this system because the formation of patterns is gone through them, which are participated in a semantization and further formation of basic discourses of the social, collective plan. In other words, archetypes are specified that in the subconscious sphere of the person the nodal concepts of social integration were formed steadily (in a family, a community, generation, ethnos, etc.).

The literary work in a sense is a meta-semantic impression of archetypical structures in their live dynamic view with only that difference that it is semiotics organized by author's strategy and it is represented some kind of stratagem of its attitudes towards esthetic object and to reality at the same time. In this plan the analysis of the hidden paradigms is allowed to reveal structure of the small and big archetypes, depicting an old language picture of the world from ancient protoform generic values to markers of the modern developed society.

Discussion

Valentin Rasputin's story "Farewell to Matyora" is represented very demonstrative material in respect of identification of system of the archetypes of an old Russian rural community which are opposition and dialogical built in relation to the modern industrially changing society. As it was shown in the story of the Russian writer, Matyora – is the old Siberian village, which is more than three centuries stayed on the island in the middle of a river stream of Angara. This village is the silent witness of eras, it is kept a memory of the past, and it is impregnated with dialect archaic character. The language of villagers is archaic, and the village is occupied generally by old men and old women. In psychology of villagers there is preserved the history, in a sense irrational, that is both ancient and live at the same time. For them a cemetery it is not simple pogost with remains of the dead long ago, this is a place of eternal rest, where the ghosts of the dead are lain in eternal expectation of God's Court. Therefore the characters of the story, in particular Darya, it is confessionary and at the same time a little routinely, talks to souls of the dead, entrusting to them all what is occurred on an earth face. In a concept-sphere of the story – the villager is older, the more actual for him a subject of pogost, that is other world, where it is necessary to be soon, it is bitter for alive soul and is submissively delightful, because it is commanded from the beginning of time because it is a place where there are all the dead earlier, relatives, friends, neighbors, whole dead world. This world of the dead is sometimes closer to heart and is clearer, than the new urban settlement on other coast of Angara, where there already moved all population of Matyora, especially young and middle age.

The old world is irrationally stretched invisibly behind the back of Darya, ancient Matyora, which is symbolically presented by appearance of cemetery. And this world is so valuable to Darya and other villagers that they are ready to defend it with fight from destruction and demolition by the employed contract labourers. Aught, Darya's soul is ambivalent, she half lives in this irrational out-mundane shadow. The mystical being – the owner of the island talks to this dark aspect of her soul which is represented in the form of a strange devil – a small animal. If the cemetery is a certain border zone where Darya even more often goes for the confessional conversations; the center of the existent live and drama world, where it is necessary to make a choice, is her old house. The image of the House of Darya is an embodiment as traditional rural antiquity, so an inner spiritual world of the heroine. In a concept-sphere of work – it is a semantic center of the world, a reserved ark where all required values and artifacts of spiritual life (things of ritual and archaic life) are kept, whose symbols are clear to the storyteller, well received in the sacral world. And this semantic center is so important, such meaningful, that life of the heroine is impossible without it, conducting invisible dialogue with all populated universe of the antiquity which is beyond time. This semantic center (House) is created subject and semantics, and it is given intimate value not only Darya's life, but also each her step in space of life of this word. Subconscious sphere of mentality of Darya – it is an intense dialogue with other world and a choice: where it is necessary to direct the steps before flooding of the island by hydrostation builders. In a concept-sphere it is increased all the time the allegoric vector of the decision which is already made by Darya – it is rather pogost, than the alien new house in the urban settlement. Scale enlarged, symbolically drawn in the details image of the House hints at this choice of Darya, from the implicit side of each marker, representing such becoming ripe step towards other word.

"Darya bowed to the sepulchral hill and down on the land nearby. The breeze wasn't gone there, there was silently, only trynki were rustled dry and prickly. The smoke wasn't killed that the special, teasing and sweetish smell, which is had only at the cemetery and it is seemed the exhalation of a human disappearance.

She covered eyes for not to see neither a smoke, nor the ruined graves, and, rocking, the lulling movements back and forth, as if fly-

ing away from one state and coming to another, being gathered of the facilitating non-existence, and quietly appeared:

– It is me, dad. It is me, mom. – The voice was incorrect, slack, and having kept silent, having waited when it comes necessary, she repeated the same but already other, fit for profound penetration tone: – Here I have come. I am absolutely weakened, the cow – and it was taken away today. It is possible to die. And to die, dad, I have to be out of Matyora" [7, p. 416].

From the point of view of a conceptology of the author, the scene of the last cleaning of izba by the housewife – Darya is symbolically significant. The scene is artly solved and played up in such a way that is emphasized deeply reproached lifelong communication of Darya's soul with the House, communication with each thing, of which the House is consisted as alive essence, the promised dwelling, each line, which each stroke is a memory, there are layers of soul of the person. Cleaning up the house, sweeping it from dust and garbage, carefully bleaching by a lime of the ceiling and walls, Darya subconsciously as if prepares it for ritual of leaving from this world (izba has to be burned) and though she doesn't make out this thought clearly, nevertheless she is unconsciously loaded with it and captured entirely by magic of the preparation to death. At the same time, the sphere of her tactile feelings (some kind of molding palms) means special type of actions – she unconsciously molds an eternal contour (base) of the house in order to carry away with herself in memory, in undecayableness. Skill of the artist is that he unostentatiously, gradually, indirectly represents this last unconscious dialogue of Darya with the House, embodied at the level of touches of palms, fingers, usual, working movements, which are cleaned and prepared the dwelling.

"No, she will whiten herself. Spirit is out from her, and I will do myself, this work can't be given to anybody. Hands absolutely didn't kill me yet, and there are necessary own hands as at mother's funeral, relief is given own but not loan tears. I will not be taught to whiten her, I whitened for whole my life – and the lime was laid exactly, having a soft blue colour from powder, the drying-up ceiling was streamed and breathed. Looking back and comparing, Darya noticed: It is quickly dried. It is felt – what is what, hurried. Oh, it is felt, felt, for sure" [7, p. 416].

The world of tradition imperiously is held soul of the heroine, and it is the power of the past, old times lovely to heart, it is dominated over soul by voices of the father, mother, relatives, a big rural community, streets, lanes, izbas, events which were occurred for the term of human life, thousands of things which were necessary to have a deal, the nature of the island, its small loci, but very significant and bearing also memoirs about expensive, unforgettable. This multidimensional communication – is moral, it is an essence of the life, into it is passed considerably the big part of soul of Darya therefore it is indissoluble and more expensively than the life. Darya's memoirs, partly derived in the sphere of consciousness, mostly unconscious, mirrored from the things, are issued as the discourses, drowning and which are opened in a big area of mythological, irrational. Contacts of Darya's soul with mythological area are shown that she is capable to an existence – to deep and difficult experience of phenomenal existence. It is especially clearly shown in the image of socio-cultural contrast between the old village and the new settlement on the bank of Angara. Therefore, the island Matyora and Darya's house were executed the main mission – they gradually were led human soul to awakening.

In system of images of the story, the image of the House is taken a special place, it is shaded the hidden spiritual essence of Darya and is shown deep rootedness of her subconscious communication with sacred and retrospective world of the island. It is the certain symbolical center, taking an important place in hierarchy of symbols and markers of work. The house – is the conceptual and symbolical center, structurally presented image of the village. The village in philosophy of the writer – is a cornerstone of the Russian traditional space, a boundary, where there is a successive transfer of knowledge, secret principles of reserved populated universe, a communal ancestral home, about which there was still spoken by L.N. Tolstoy in due time, and which he was tried to protect [8, p. 1040]. The village with its inhabitants is the storage and time keeper of traditional cultural, moral and psychological values, it is constantly reproduced that type of the person who is demanded by the fatherland, that genotype on which the earth is kept (*culture of the given ethnos* – A.Zh. Zhakskylykov). In general, pathos of creativity of group of the Russian writers of the XX century about whom it is accepted to speak as about

villagers, is consisted in protection of spiritual ecology of the old Russian village." About the influence of mass media besoting and distorting moral representations of people, mass art there were spoken by V. Rasputin, V. Belov and V. Shukshin. They noticed how spirituality is replaced with the substitutes, appealing to passions and self-interested "reason", the people are reduced to a condition of the plebeian crowd, consuming "bread and circuses", "national opinion" is become as object of a manipulation" – this aspect was emphasized by the authors of the textbook [9, p. 520].

Integral semantic centrality of an archetypical image of the House in V. Rasputin's story "Farewell to Matyora" is undoubted. It is some kind of macro-image consisting of system of micro-images. The image of the House in an art esthetics of the author, certainly, has the symbolical organization. If this macro-image in itself is centered in architectonics of the work the dominant of all structure of archetypical motives, its own semantic center is the micro-image of the oven. And it isn't casual. The oven – is the most ancient center of the traditional Slavic dwelling. It has archaic value of a receptacle of live fire. Besides that fire – is the supporter of a family, it is protected from winter and autumn cold weather, it is a place round which is organized the dwelling and necessary for life things are contained: "*Oven forks, frying pan, kneading trough, churn staff, cast-iron kettles, earthenware pots, tubs, vats, tongs ...*" [7, p.416]. The hidden, substrate value of the oven is concealed in archaic pre-Christian semantics of the word fire – Hors, that is the deity, hidden in a peace flame. In this archaic substrate plan – Oven, of course, there is in antithetic correspondence with other important semantic center of a macro-image a House – a place of honor (altar) where there are icons." As the premises of the orthodox Christian is considered as a symbol of an Orthodox church, and the place of honor is considered as analog of an altar. Some scientists connected symbolical character with belief in two different religions, considering that the place of honor as a Christianity symbol is contrast of the oven as an embodiment of pagan Russia" – the encyclopedia (Wikipedia) is given an explanation.

It is characteristic that usually after the fire when the house, chopped from logs, was completely burnt down usually the oven is indestructible. In V. Rasputin's story this a significant detail on

which the attention of the storyteller is focused: "Now there are no once at Katerina neither house, nor samovar, Russian oven (it, the oven, wasn't burnt down, cracked and opened, it was stuck out on the ashes, as a monument – and, is this world warmed by it??)" [7, p. 416]. Forsaken, opened to this entire world a oven – is a bright symbol of human trouble, an orphanhood and if there are a lot of such ovens – it us a national disaster."At bottom edge there are still smoked gaping izbas, something in hot ashes from time to time, taken with heat, as if gunpowder, was blown out, the Russian ovens are getting cold dead and terribly, which are come to a scope and view" [7, p. 416]. As it is known according to the pictures of World War II, naked ovens with the sticking-out pipes, it is a sign of hard times which is clear to the whole world.

Everyday skills of Siberian villagers were concluded that people slept on the plank bed, placed on big Russian ovens. Therefore, the oven or plank bed in a niche behind it – is concealed place of repose, rest and dreams that is some kind of sacral place, where during a dream the person finds connection with the astral world. Therefore the oven from the archaic point of view is more important center of housing, than an altar place of honor. Losing the oven – it means the center of izba, and also plank bed on it, where Darya slept and had dreams (communicated with spirits), the heroine as if is lost meaning of life. "Having been frightened, Darya got down from the oven back and began a prayer. And all night long she did it, guilty and humble saying goodbye to izba, and it was seemed for her that something is caught up words and, repeating, is carried away afar" [7, p.416].

Thus, if in a similar language picture of the world in which there is recreated by the writer the archetypical model of space where everything has sign and symbolical value where the soul is in a constant polylogue with visible things and invisible essences, finding in this correspondence the center of a continuum (last, real and future) – the patrimonial House, as its peripheries are the yard, kitchen gardens, reaps, pasture, berry and mushroom places, the river (fishing), fields, cutting areas, a cemetery, the neighboring villages, etc. Undoubtedly, in such literary stratification of movement of the person from peripheries to the center and back have also labor gender aspect. Traditionally some of the called places are visited generally only by women, and others – men. For example, berry places, kitchen gardens,

pasture for cows – are visited by women, the river (fishing), the wood (cutting areas) – by men. V. Rasputin who was perfectly known life of the Siberian village, romantically, is spiritualized describes labor rural life, deeply getting into psychological aspect of traditional activity of the Russian peasant, gradually revealing ethno-cultural background of this activity and its providential value. These movements of the person on the peripheries in fact mean the same, as the movements of the person indoors, this semantic correlation and mirroring are explicated by the author through system of symbols and concepts, and eventually are issued in an ideology of the big House, that is Fatherland. In other words, the moral person working with soul at home (penetrating talking to things), unconsciously moves this property both to the yard, and on a kitchen garden, and in the field (subsidiary peripheries), this obvious and implicit dialogue recovering and spiritualizing the big House – the Fatherland.

Against such literary strategy which is skillfully embodied in the big and extremely detailed art cloth there is grown symbolically forming, the main idea of work of Rasputin – it is loss of such villages as Matyora with their inhabitants – bearers of traditional consciousness, there is loss of the promised, treasured Fatherland. And no industrial, economic acquisitions (benefits) fill in this loss.

In the rebuilding plan of archetypical images and motives important ethno-cultural and esthetic value has works of the Russian writer of Kazakhstan I. Shukhov. Ivan Shukhov's creativity is entirely devoted to historical destiny of the Siberian Cossacks of the North of Kazakhstan which culture; of course, represented subculture of the great Russian people. "In Shukhov's works the big place is allocated for the Cossacks, its spiritual warehouse, historical destinies. Having become the professional, famous writer, he thought much of Cossacks and their social nature. A lot of things, perhaps, the most important was understood already during a time of the childhood and the adolescence which is carried out as it was already told, on the Bitter line", – K. Kurova writes [11, p. 304].

Besides Siberian in the history were Kuban, Don, Tersky, Ural, Semirechenskiy and other Cossack troops which had the ethno-cultural features, generally in language (dialect signs). Historically the ethnogenesis of all Slavic Cossacks was gone between the Turco-Circassian and Slavic ethno-genetic substrata. Therefore this inter-

mediate sub-ethnos, generally remaining Slavic, nevertheless in some phenomena (in language, archetypes, clothes, an ethnonym) is kept signs of former culture and Turkic peoples and Circassians. In science it is rather known fact [12, p. 240], we also addressed to this problem [13, p. 120-127].

For example, very characteristic from the point of view of different style the speech of the Siberian Cossack in "Presnov pages" I. Shukhov is appeared: – *Ooh, if to be strolled in Kurtamysh on a yarmanka (trade fair) tomorrow, but my mare, damned it, by a stroke of bad luck, mare in foal!*

– *Kurtamysh – what? If we go off in Kuyandy at the St. Elijah's Day – and there is yarmanka (trade fair)! Horse races – a bayga! Bai toi (celebration) – koumiss flows the river! Kyrgyz people. Gipsy. Pack of swindlers*" [14, p. 635].

At this text there are obvious tyurkizm: Kurtamysh, yarmanka, Kuyandy, bayga, bai, toi (celebration), koumiss, Kyrgyz.

Nevertheless in this material we are interested mainly a typology of archetypes of Slavic origin, in particular the archetypical image of the house with big art expressiveness, represented in I. Shukhov's works, especially in the cycle "Presnov Pages". This story of I. Shukhov in all respects has informative ethnographic, ethnocultural value, there are represented the sign lines of life and culture of the Siberian Cossacks, namely the description of the dwelling, song and fantastic folklore, feature of traditional crafts, cattle breedings and husbandry, religions, structures of subsidiary farms, semi-military tenor of life, etc. For I. Shukhov's style, as well as M. Sholokhov, it is characteristic the poetic spiritualizing of a way of life of Cossacks, the penetrating analysis of traditional psycho-culture, ritual chronicles and a romanization of love theme. Nevertheless, the archetypical image of an image of the House in its prose is a traditional topos, as well as for all Russian rural prose.

"Presnov pages" of I. Shukhov – is autobiographical work. The main subject of the story – is life of the Cossack village, including from within, in respect of the spiritual and psychological peripetias, refracted in perception of the main character – the teenager, who is learning life in its drama manifestations, deeply enduring its beauty and complexity, sharply reacting to life of dear people, animals, nature. The main feature of a narration – are a colourful live depiction, sappiness of language, expressiveness of dialect speech turns, a deep

exposure of ethno-psychological characteristics of the Siberian Cossacks, their spirituality. In the story two narrative plans fancifully are intertwined – flashbacks of the author-narrator and confessional outpourings of the hero – teenager opening for him a power and beauty of life.

In narrative structure of work it is noticeable the movement of several basic of archetypes, the Cossack House (including – oven), a church bell, the father and mother, a horse, a community, etc. The dense folklore story is intertwined with a semantic kernel of archetypical images: the fairy tales and bylinas, told in the winter on plank beds; legends and stories about a bell, told by the grandfather; the songs, sung on family or communal holidays, a sit-round gathering, concourses; stories about military campaigns of Cossacks, etc. The rich song and poetic, fantastic and mythological atmosphere is presented and in I. Shukhov's novel "The bitter line". There are no doubts that the mythical and poetic frame of work usually grows on the basis of archetypical images where emergence of which is spoken about special literary strategy of the author, namely, to show and open a moral and humanistic layer of ancient and original culture of the Cossack estate of Slavs. Such tendency inevitably leads to a primary prevalence of a lyrical stream in a narration. This feature of style of I. Shukhov was noticed by critics in due time: *"For lyrical prose, as we know, it is characteristic the special type of art understanding of reality. A subject of the image is the mood and a state of mind of the story-teller, and most often the autobiographical hero. Such prose is different in weakening of a plot, ousting of an epics by the speech of the storyteller. And this example – is not casual, not single phenomenon in late works of the big Russian writer Shukhov"* [15, p. 312].

The macro-image of the house will appear dominant motive of work, the attention of the lyrical hero is paid to it (at the same time – the storyteller), in work are described the stories of the burned-down old house and a new structure (five-wall). The image of a bell and the house are in an esthetic correlation and on implicit and explicit plans. If the House – it is a fortress, whose walls are turned as if inside, for protection, safety and a cherish of life of inhabitants, the Bell is a symbol of the big House – the religious temple, having property and the status of a voice to all cathedral collective – to the

people. Not incidentally in the story the history of emergence of a bell is given as all property of the punished ataman was sacrificed to it (for casting), and then his destiny turned back the karmic victim for former sins. The bell is intended for rescue of souls human, sometimes this role is carried out in the literal plan – in the story it is given the history of rescue of the brothers of the lyrical hero who got lost in the winter steppe during a snow-storm – only the ring and a rumble of a bell helped them to come to the road to the village. In the winter children sit on the oven, occupying each other with any stories and during a blizzard they hear two sounds – howl winds in a chimney and a ring of a big bell. *"I sit on the oven. Having touched with an ear a chimney pipe, I listen to terrible, its guttural bubbling, a convulsive trembling and animal howl..."*

And the chimney is continued to terribly and gloomy to bubble, whistle, howl, that I, forgotten by all for these minutes at world, suddenly frightened the loneliness, was ready to call silently to mother, immersed in a prayer" [14, p. 635].

"And only here suddenly and clearly I have distinguished in the noise of the blizzard, storming round our house, threateningly roaring, as the remote peal of thunder, a dense, deep-voiced, rebellious and melodic sound..."

Yes, it was that sound which I fell in love so long ago, – fell in love and was afraid of it.

That was It – the Main bell, giving now his eternal voice in night to all burdened and suffering travelers, overtaken by this snowstorm on the way" [14, p. 635].

It is told on many pages about the oven (the micro-image, noticing an archetype the House), gradually this image is semantic opposed to an image of elements (trouble, bad weather); it is some kind of representative of kind spirit – the defender, in this plan it is the most archaic prototype of work, marking ancient forces of fire, pagan god Hors. A bell in this plan – is antithetic to it an image, a symbol of Christian belief, conciliar nature and its soteriology through belief, a prayer, a hope on single God. Thus the image of a big Bell replaces a traditional marker of a place of honor in the Russian izba, it is expanded carrying out the same function. The house (oven) is all ancient, lovely to soul, introvert, an embodiment intimate, native, unconsciously expensive – it is an object of nostalgia of the author sto-

ryteller, recovering in the narration all past, especially ghosts of the father, mother, brothers, sisters, other relatives. Therefore, the House is an embodiment of all personal and intimate, in respect of explicit is a symbolization of personal history of a narrator as some kind of narration of the bible prodigal son who is persistently looking for the lost Eden – the paternal and maternal House, the Fatherland.

The bell is a large-scale image, a capacious symbol, on the axiological plan – it is the full ideologem, polemic turned to the big foreign-language world of natives – Kyrgyz (Kazakhs), representatives of other belief, other tradition. From this point of view, a bell – is the voice of the whole world turned not only against winter elements, but also against Chaos – space of other culture, a time hostile, elements unknown, demonic, including the political forces which are inevitably stepping on patriarchal religious foundations of such villages as Presnovka. The implicit, hidden correspondence of motives, felt between images of the House and the Bell, in fact meaning intuitive search of the most intimate, the most valuable in life – the Truth, justifying caducity of existence, which is extrapolated in a special way on the external dialogical plan of work, where, as it is indirectly shown by a narrator, there is a continuous fight of global forces: political, ethnocultural, epoch-making. And in this intensional structure the function of archetypical motive the House – it is protection of internal, centrifugal, spiritual; to preserve and preserve it against hostile external forces. In this latent ideological movement there is something the general in application of archetypical images of the House, the Oven, the Place of honor in works of the classic of the Russian literature V. Rasputin and the master of the Russian literature of Kazakhstan I. Shukhov, their esthetic development goes from the general roots of paternal, basic, national and there is nothing surprising in it.

In respect of understanding and use within literary strategy of basic archetypes, it is interesting to consider works of the Russian-speaking writer of Kazakhstan Herold Belger, representative of the German diaspora of Kazakhstan, which was equally freely written in three languages: Russian, Kazakh and German. However in internal ideological parameters this prose is difficult to carry to the Russian literature, in a sense marginally, it is noted by cross-cultural dialogue between Russian, German and Kazakh language worlds. Considerably it is the intellectual and associative prose, sated with inter-texts

and reminiscences, historical digressions, flashbacks, parallelisms, contrasts. Narrator of this structure – is grown wise life of people, tensely reflecting on results of history and especially in relation to the German diaspora of Russia and Kazakhstan.

The thought of destiny the people is inevitably actualized the House archetype. According to S.V. Popova, this general image was amplified and integrated in centuries of development of the western literature: "The house, undoubtedly, is included in" *the world of the symbols and signs, making culture space*". In the XX century this communication is more and more amplified. The house is outgrown to be the steady motive which is carrying out the structural and forming role in the literary work. It is special type of closed space intentionally separated from the outside world. In this place the human can't resort to any protection. He is remained lonely in the face of destiny" [16, p. 271]. Further the researcher notes that in the western literature a concept the House gradually comes to the forefront, as a system image. Here it is possible to note, as in prose G. Belger a concept the House was steadily integrated and acquired motives, turning into the main archetypical image, especially in novels "Wanderer's home" and "Tuyuk su". This literary tendency was got signs of clear author's strategy over time. Its dynamics, of course, testifies that the macro-image of the House was served for H. Belger as some kind of focus, through a prism of which he sought to highlight a problem, important for him, – identity of culture of the German people of Russia as the self-sufficient sub-ethnos which kept and developed all parameters of traditional culture of maternal Germany. There is no doubt that exactly the House is a semantic matrix of traditional settled culture, in its symbolism and architectonics there are imprinted the features of a characteristics of the people (genotype), way of life, outlook, ways, beliefs, skills of a reorganization of space, relation to time, subconscious habits and instincts. Not incidentally at many people around the world the image of the German house is associated with reliability, a cosiness, comfort, convenience, purity, durability and security. Over time in the XX century the image of the German house got the status of a marker of the German people as symbol of success and civilization. Thus, the archetype of the German House it is possible to consider as sufficient representative of the German culture, the sum which is incarnate in spiritual and psy-

chological energy, brought to the level of a national symbol and at the same time – a worldview paradigm.

The context of novels "Wanderer's home" and "Tuyuk su" is enough definitely said that H. Belger not only understood archetypical value of an image of the House, but also made an attempt to do the art analysis and generalization of historical destiny of the German people of Russia through a prism of this significant focus. As this diaspora practically was disappeared at the end of XX and at the beginning of the XXI centuries, author's intonation is penetrated by bitterness and nostalgia, it also is felt sometimes crying on the disappeared culture of the whole people. As it was shown in the novel "Wanderer's home", David and Christian – are the brothers and Germans, special-immigrants, who by the destiny were appeared in the far steppe aul in the Karaganda region of Kazakhstan. Christian visited Siberia in camp for the Germans who were called up for labor military service then he turned into the dystrophic person, doomed to death. The description of camp, one of a set during a Stalin era, is a separate subject of the novel. If David pretty easily adapted for the Russian environment for the first time, then to Kazakh, it was difficult to make it for Christian because he was attached by all fibers of the soul to the German culture, the native language and to all national attributes. Knowing, that he is died, he wanted to remember all native, unforgettable, including the native and maternal home. Therefore he creates the drawing of the house on paper. "*David looked fixedly in the drawing and felt as heart suddenly was more strongly driven in. Memory was stirred up, vividly prompted all details. It was the native home, in which five brothers and two sisters of Erlikhs were grown up there... Everything is right: here is the front garden with three apple-trees and a magnificent flowerbed, here is the path covered with sand between winter and summer rooms deep into of the yard, which three times in the course of the day was swept by the dead woman – mother ... here it is an entrance to the considerable pine house, at first it is gone a verandah, then, sideways, – the store-room near the kitchen, then the small room, from it an entrance to the hall, from the hall there is a door, two-fold, with patterns, to the so-called long room – a bedroom. There was good quality, spacious, dry house. There was an oven. It was heated from kitchen, but it was*

warmed at once three rooms. In a bedroom, how it is remembered, there was always gloomy and cool...

In a small distance from a summer kitchen behind a high fence there was settled down the hen house. Sometimes, nobody plainly knew, how many turkey-cocks, geese, ducks, hens, chickens walked at this yard. Behind hen house there was a stable... Between a stable and a grain barn, under a canopy, there was contained the agricultural stock – one- and two- share plow, a harrow, a thresher, a mowing machine, telega, a large coach, sledge, a harness and other things, without which peasant feel helpless" [17, p. 376].

Here is a quality standard of such farm: "*Look: so, there was a cowshed, on this place – a pigsty, this is a sheep-fold, and in this corner – is a shed for camels. It is totally separated. And there is an order in each shed.*

– For representing all this, the leaf won't be enough.

– Take one more and glue. Then you will gain a complete idea of the country estate. And it was so, perhaps, in all villages. Of course, farmsteads were richer, were – more poorly, but planning of estates was looked approximately similar. Others had gardens – it was lovely sight. At others – there were kitchen gardens with a well, with the irrigation device, with dams. Who worked – those are lived better. Nobody has an equal with idler. They were despised" [17, p. 376].

Conclusion

In the context of this subject it is possible to interpret why the empress Ekaterina II was initiated the resettlement of Germans to Russia in the 18th century, it was probably necessary to create the center of the western culture in Russia for transferring on the Russian land of an example of the German standard of work and life. In any case, if such idea was available, it was achieved the objectives. Not only H. Belger's novel, but also other materials, were shown that big German diaspora of Russia in the 20th century, totaling more than 2 000 000 people, on socio-economic indexes was a front line, it was borne a positive example of a material and household, agrarian and commercial culture [18].

The image of the house in H. Belger's novel is an important element of an author's conceptology. Three main characters of the nov-

el, David, Christian, Harry, are represented the three personified versions of the solution of prospect of the German house of Russia. Christian – is traditionalist, he attached to patriarchal paternal culture with all the heart, he wasn't able to adapt for others, hostile environment, he can't take root because of other culture therefore he is doomed. On the contrary – David, he is marginal person inside, he is open by soul for both the Russian and Kazakh environment, he consciously intends to be incorporated to the world of other ethnos, it is his strategy, and he sees the good sides Kazakhs and Russians. However chauvinism of bureaucrats and chiefs, and also treachery of the wife – the Russian, were pushed away him from the Russian people. Conversations with Christian were awakened in him the German roots, thirst for all paternal. David got most deeply on the Kazakh environment, it imposes him simplicity of customs, moral, openness, lack of nationalism, warm-heartedness. However, being the mature, successful man, he can't be transformed to the Kazakh, as it was happened to some Russians, who were appeared in the Kazakh steppe. It is necessary to have most far on the way of the adaptation and transformation in the Kazakh environment by Harry. He is young, studies at the Kazakh school, deeply perceives the Kazakh language picture of the world, it is easy to him to look at the world the Kazakh's eyes and he is fallen in love with the Kazakh woman. Not incidentally there are Kazakhs – officials, teachers, scientists, writers who were promoted then success of a course of life of Harry, who was growing up in the large creative person. Harry is also brings in this new ethnic circle German, namely diligence, punctuality, integrity, attentiveness to details, will, love to an order, validity. We have to understand that at psychological, labor and emotional and strong-willed qualities of Harry there is invisibly had an archetype of the German House, because such is quintessence of historical national labor and cultural skills, they inevitably get on genotype level, making the most important qualities of the language identity of the person.

Thus, it is lawful such decoding of an author's conceptology of H. Belger: openness to the world, the positive relation to an ethnic other world, readiness to change and apprehend new, perception of all of the best in other national culture as own; there is a condition a survival not only the individual, but the whole people, it is alternative of successful development of humanity, a way of the prevention

of the terrible conflicts. And in this conceptology of the author as semantic significant marker of the relations and a keynote of development of idea is acted the archetypical image of the house.

A little differently there are placed accents in structure of other indicative novel of H. Belger "Tuyuk su". The novel is written by the person who being the German nevertheless was considerably the cultured as Kazakh, the person of the German origin, fallen in love with the Kazakh language and its mental picture of the world. This circumstance also causes a moral position of the author – from new critical positions to analyze and assess a new economic and moral and psychological situation in the Kazakh society in the conditions of market economy and the bourgeois relations when capitalism is being constructed. The hero of the novel Edmund Vorm visited Kazakhstan after twenty years of absence (he in the nineties moved to Germany to permanent residence). And after all he was born and grew up in Kazakhstan, his parents are buried in the Southern Kazakhstan, in the aul where there were passed the childhood and Edmund's youth. For Edmund Kazakhstan is a real homeland, while Germany – is the historical Homeland. Nostalgia in a residence, memory of the aul, difficulty of survival in Germany, are uncontrollably attracted him to Kazakhstan. However 20 years were seriously changed Edmund therefore he looks at realities of the Kazakh life with eyes of the grown wise western person. And that he sees doesn't please him. Speculation rampage, bad roads, the degraded aul, alienation between people, disintegration of the family and related relations, degeneration of the whole generation of people, the power of a profit over morals – here it is the incomplete list of the negative phenomena, which Edmund saw clearly. However he isn't a judge to the Kazakh people, he sympathizes and compassionates because he remembers good, and he can't forget lessons of love, which were given to him in life the second mother – the Kazakh woman.

The subject of love of Edmund Vorm is a subject of a home. All close, human, spiritual, and warm for Edmund is a home. The archetypical image of the German house in the novel becomes some kind of magic crystal, which allows seeing in the integrated look all the most important in people. Once Edmund Vorm, the successful person, built in the aul the model German house at two levels. He was proud very much of this house, he brought into admiration even

worldly-wise Germans. But what now, in twenty years, what was happened with this house?" Really, in two-three years recently populous Tuyuk su was fallen into decay, become empty to unrecognizability. Gardens in "the German settlement" were become gloomy. Even birdies didn't chirp so briskly, as before. Vineyards along slopes at hillocks were withered. Now there are free grazed sheep, kids are frolicked. it didn't become audible music in estates, songs, laughter, children's hubbub; anybody didn't play a violin any more; also dulcimer, mandolin, guitar. The usual roar wasn't reached from a state-farm workshop. Cars didn't hum on the machine yard. The out-patient clinic didn't work. The fur farm was sold to someone. The incubator was destroyed. The bakery was closed. At once electricians, mechanics, repairmen, mechanics are disappeared. There was nobody to teach at schools" [19, p. 246].

There are no doubts that the picture of former prosperity and tireless activity of society is given in contrast with scenes of ruin and degradation as landscape, and people during modern times in connection with thought of mass departure from Kazakhstan experts, skillful people, and not only Germans. The author is far from hasty conclusions. The Kazakh people wandered 80 years ago, they are only just settled in historical scales on the land, it is still impossible to demand workmanship and validity in space reorganizations from them, it is impossible to reproach even with inept assimilation of lessons of neighbors. Besides pictures of ruin are visible across all territory of socialist camp. Probably, the reasons of it are in something bigger, large-scale, root, ideological. With the people of the USSR are never reckoned, they were a body of ruthless socio-political experiment, many millions were sacrificed to ideology. And what does it demand now? Nevertheless on heart it is burnt, and this bitterness is caused by a view of the destroyed native German house. Such fillings were at German Edmund Vorm who came back on the Kazakh homeland. These are the semantic aspects of metaphorically accented ambivalent archetypical image of the House in H. Belger's novel "Tuyuk su".

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3.3. Russian literature as a domain of culture (Русская литература как культурный домен)

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The article views Russian literature as a specific domain of cultural development in accordance with the rules worked out under the conditions of the global semiosphere. The formation of the basic domain codes is analyzed in view of vertic-

al context; the basic properties of the domain, such as openness, dialogism, etc. are defined. The domain theory provides the possibility of studying the national literature by taking into account all special aspects of historical development, genres, and relations to the artistic systems of other languages and cultures. The "generative" potential of the domain, which provides for the creation of new "data bases", is described.

Key words: domain, language, culture, cultural dominant, Russian literature, genre, creative personality, Russian-speaking writer.

1. Introduction

The relationship between language and culture is that of semiotic cognition; thus, each text functions within an ethnic group's cultural environment. "We live in a world of culture. Moreover, we are deep inside it, and it is the only way we can continue our existence. ... The man is as inseparable from his culture as he is from the social or ecological spheres. He is doomed to live within culture, just as he lives in the biosphere. Culture is a device that generates information. Just like the biosphere, which transforms the inanimate to the animate with the help of solar energy (Vernadsky), culture transforms non-information into information with the help of the environmental resources." (1).

According to Mihaly Csikszentmihalyi's conception, culture is the whole complex of domains containing symbolic knowledge and belonging to representatives of this or of that society (2). A domain encompasses a set of symbolic rules and procedures; it is affected by the "field"—that is, people whose creative activity is capable of transforming the domain's codes.

"The knowledge transferred by means of symbols is incorporeal; it is not encoded in the chemical composition of chromosomes but has to be transferred and mastered cognitively" (2). The knowledge translated by means of symbols forms certain domains, such as literature, music, religion, etc.. Each domain has its own symbol system and develops according to certain rulers, which extend beyond the program encrypted in the human genes by biological evolution. "By mastering the rules of a domain, the individual steps beyond the biologically defined scope and enters the environment of cultural evolution" (2).