

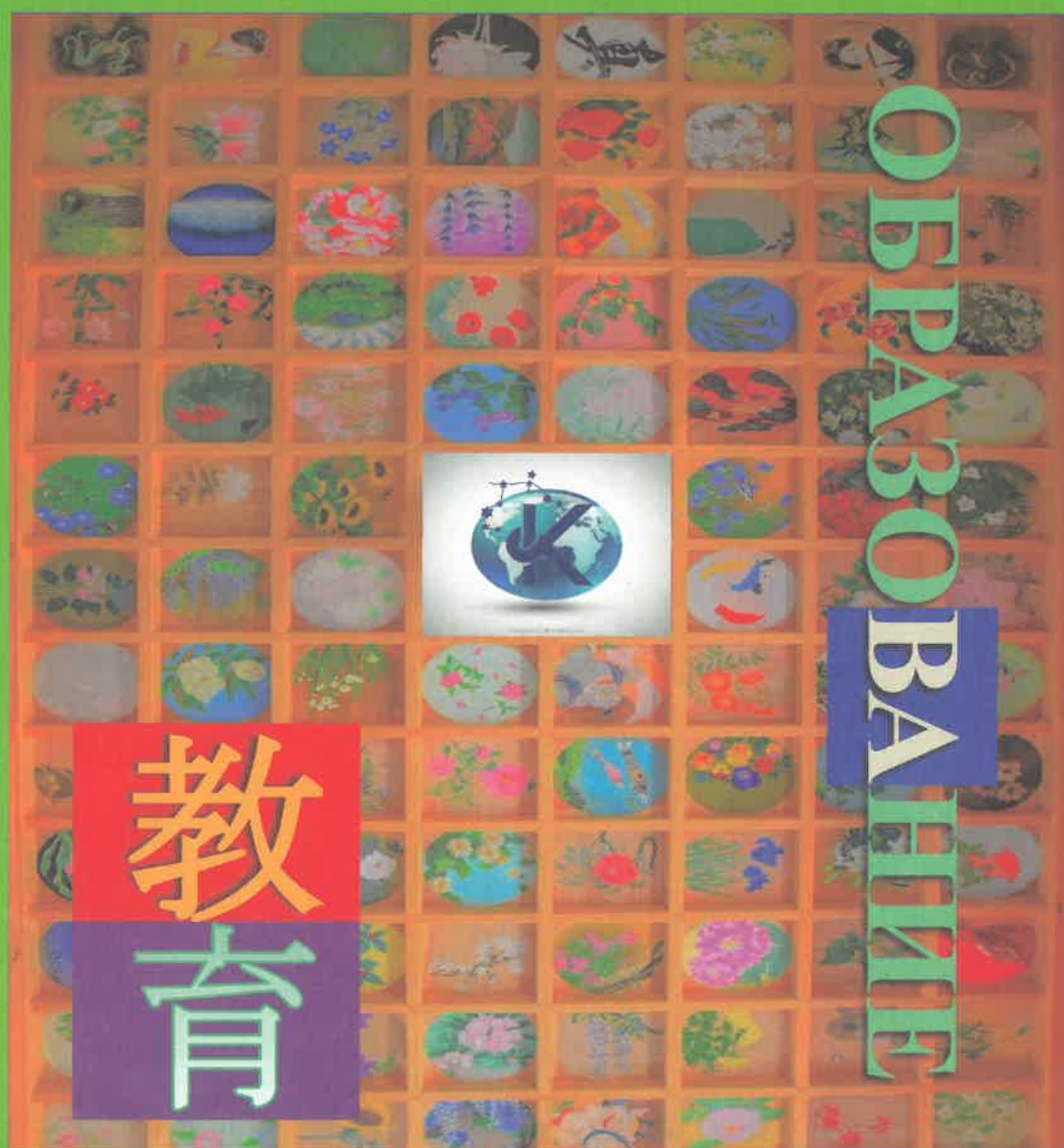
Япония, Киото, Университет Киото-Сангё

**II Всемирный конгресс в реальном и виртуальном
режиме**

ВОСТОК-ЗАПАД: ПЕРЕСЕЧЕНИЯ КУЛЬТУР

Научно-практические материалы II Всемирного конгресса

ТОМ I



Япония, Киото, Университет Киото Сангё
2-6 октября 2019 года



ЯПОНИЯ, КИОТО, УНИВЕРСИТЕТ КИОТО САНГЁ

II ВСЕМИРНЫЙ КОНГРЕСС В РЕАЛЬНОМ И ВИРТУАЛЬНОМ РЕЖИМЕ

ЗАПАД-ВОСТОК: ПЕРЕСЕЧЕНИЯ КУЛЬТУР

ТОМ I

Научно-практические материалы II Всемирного конгресса в Японии 2019 года

Япония, Киото, Университет Киото Сангё

2-6 октября 2019 года

Dear Colleagues !

Thank you very much for coming to the 2nd World Congress in Real and Virtual Mode in Japan held on the campus of Kyoto Sangyo University.

I would like to welcome all of you on behalf of everyone here at KSU.

We will have research presentations on various real and virtual internet language education from the viewpoint of the intersection of cultures with both East and West. These will include presentations on topics such as advanced teaching method, international education, bilingual education and IT-education and so on. Personally I am a historical-comparative linguist studying Hittite language, which was spoken in Asia Minor about 3500 years ago and belongs to Indo-European language family. Thus I am very interested in various kinds of linguistic problems including those in ICT educational methods.

In Japan, Kyoto is known as a "university city" and a "student city" with students making up over 10% of its population. This makes Kyoto the most academic city in the country and Kyoto Sangyo University is one of the city's representative universities. The name of our university, Kyoto Sangyo University, includes the word "Sangyo" in Japanese. The word "Sangyo" is usually translated as "industrial", but it also carries the reading "Musubiwaza", which means the act of bringing forth a new value. Since the university's establishment, we have been consistently taking on the challenge of creating new values and ideas. So we are delighted to host this congress which itself will see discussions on new values and ideas about internet language education.

Finally, let me close my opening speech by expressing our warmest welcome and wish for the greatest success for this congress.

I am certain that you will achieve the expected goals of this congress.

Thank you very much.

大城光正

Terumasa OSHIRO, Ph.D.
Professor of Linguistics
President, Kyoto Sangyo University

Уважаемые коллеги, дорогие друзья!

Для меня большая честь приветствовать участников второго Всемирного Конгресса в реальном и виртуальном режиме «ВОСТОК-ЗАПАД: ПЕРЕСЕЧЕНИЯ КУЛЬТУР» в первом году новой японской эры «Рэйва».

Увидев знакомые лица, мною овладело такое же чувство, как будто братья и сёстры, находящиеся в разлуке, снова встретились через долгие годы. В Японии есть известное стихотворение Фудзиварано Ёситака, которое говорит о важности встречи: *Кимигатамэ осикарадзариси инотисаэ нагакумоганато омоикэрукана* (Прежде я не дорожил жизнью нисколько, но благодаря вам теперь помышляю ежедневно: да будет долгой она).

Разрешите выразить уверенность в том, что все 270 участников из 34 стран представят замечательные, наполненные актуальной, полезной информацией доклады, и конструктивно проведут практический обмен опытом с коллегами.

Желаю Вам успешной и плодотворной совместной работы, незабываемого пребывания в городе Киото - сердце традиционной Японии, и дальнейшего творческого сотрудничества!

ミナシヤ

Мицуси КИТАДЗЁ, Профессор, Ph.D.
Представитель Организационного комитета
Университета Киото Сангё

Автор проекта: «Создание виртуального научного и образовательного пространства» - Минасян Светлана Михаеловна (Михайловна) - Заслуженный работник науки и образования, профессор РАЕ, Армянский государственный педагогический университет имени Хачатура Абовяна

Менеджеры проекта: профессор Китадзё Мицуси Университета Киото Сангё, профессор Минасян Светлана Михаеловна Армянский государственный педагогический университет имени Хачатурв Абовяна

Цель проекта: консолидация интеллектуальных усилий представителей многочисленных культур в различных областях науки и образования в целях интеграции научного и педагогического потенциала, выявления и комплексного анализа актуальных проблем в гуманитарной сфере деятельности, поиска новых подходов и путей решения проблем, реализация совместных проектов в области образования и культуры в реальном и виртуальном пространстве, создания инновационной межкультурной образовательной и научной среды.

Партнеры:

Сша, Вермонт, Миддлбери Колледж

Чехия, Брно, Университет имени Масарика

Словакия, Банска-Быстрица, Университет Матея Бэла

Россия, Москва, Российский Новый Университет «РосНОУ»

Китай, Шанхай, Лингвистический университет иностранных языков

Армения, Ереван, Армянский государственный педагогический университет им. Хачатура Абовяна

Грузия, Батуми, Государственный Университет Шота Руставели

Фонд «Международный виртуальный научно-образовательный центр»

Рецензенты научно-практического сборника:

Клюканов Игорь Энгелевич, доктор филологических наук, профессор, член Российской коммуникативной ассоциации, профессор кафедры коммуникативных исследований Восточно-Вашингтонского университета, Чини, США

Гойхман Оскар Яковлевич, доктор педагогических наук, профессор, академик РАЕН, главный редактор журнала "Современная коммуникативистика" (рец. ВАК) и проч., РосНОУ, Москва, Россия

Чович Лариса Ивановна, доктор филологических наук, профессор, декан филологического факультета Панъевропейского университета (Босния и Герцеговина), Нове Сад, Сербия

II Всемирный конгресс в реальном и виртуальном пространстве «Восток-Запад: пересечения культур» /статьи, доклады II Всемирного конгресса в Японии 2019 года/ Япония, Киото, Университет Киото Сангё, издательство "Tanaka Print", Том I, 2019.-727с

ISBN 978-4-905726-36-4 официально выданное издательству "Tanaka Print", Япония. Научно-практический сборник входит в информационную библиотечную базу Университета Киото Сангё, JAIRO, NII, SCOPUS

Материалы II Всемирного конгресса рекомендованы к печати редакционной коллегией Университета Киото Сангё.

Сборник предназначен для широкого круга специалистов гуманитарных дисциплин.

Научный редактор: профессор Минасян Светлана Михаеловна (Михайловна)

Тексты публикуются в авторской редакции без изменений

СОДЕРЖАНИЕ

ПРЕДИСЛОВИЕ	11
ЛИТЕРАТУРНЫЕ ГОРИЗОНТЫ	12
Годик Е.А. – Концепция человека нового типа: реализация в послевоенной прозе и современных образовательных программах. компаративный аспект	12
Кобякова И. К., Швачко С. А. – Лингвокогнитивные аспекты категории юмора	17
Котовчихина Н.Д. – Роль художественной литературы в межкультурной коммуникации	23
Магермова Ю. Ю. – Восток и запад в творчестве Бориса Акунина	28
Мауленов А. А., Нусипаликызы А. – Сходства и различия мифов народов Восточной Азии	34
Снигирева Т. А., Подчиненов А.В. – Пейзажные ретроспекции в «пороговых» текстах русской поэзии	40
Полевая О. В. – Лексические средства выражения понятийной категории «раздражение» в современной французской литературе.....	47
Романова Г. И. – Современная интерпретация классики (на примере «Писем русского путешественника» Н.М. Карамзина).....	52
Романова Г. И., Серафимова В. Д.– Война и дети в прозе А. Платонова и В.Гроссмана. Типология.....	58
Уразаева К. Б. – Иллокутивное воздействие <i>говорящего на слушающего</i> в поэзии	63
Хантова Д. И. – Причина писать на двух языках: Нэнси Хьюстон	69
Шастина Е.М., Шатунова О.В. – Роль литературы фэнтези в формировании и развитии читательской грамотности студентов	74
Щелокова Л. И. – Рецепция войны в статьях В. Брюсова (по страницам газеты «Голос»)	79
ИННОВАЦИИ В ФИЛОЛОГИИ	85
Аль-Фоади Р.А., Мингазова Н. Г. - Фонограмматическая система арабского и русского языков	85
Аникин Д.В. – Нарративная визуализация сознания времени в «Шахнаме» Фирдоуси: феноменолого-герменевтический анализ персидского списка 1333 г.	90
Николенко О. В., Бабакова Л. Д. – Экспрессивная доминантность эмфатического высказывания.....	97
Дрога М.А., Коробкова Д.В. – Заголовки российской газетной прессы, обозначающие Китай.....	102
Желтухина М. Р. – Язык политики: особенности коммуникативного поведения в ситуации медиаконфликта.....	109

Жеребненко А. В., Мансков С. А. – Лексическая гравитационная интерференция как способ измерения плотности культурных смыслов территории (с привлечением коллокаций произведений В.М. Шукшина)	116
Иванова В.Н., Богатырева С.Н. – Языковая репрезентация социально-значимого концепта толерантность в русском языковом сознании	122
Катермина В. В. – Концепт “Nottor” и языковая личность Стивена Кинга.....	129
Круашвили И. Г. – Цифровые технологии в услуги лингвистики	135
Лазарев В. А., Ласкова М. В. – «Особенности функционирования эвфемизмов категории «Лишний вес» в векторе цифровых технологий»	141
Макаровска О.– Концепт сакура в интернет-мемах (на материале котоматриц)	149
Макухин П. Г., Калинин С. С. – Пределы применимости гипотезы лингвистической относительности: комплексный лингвофилософский анализ.....	156
Моренко Б. Н., Воскерчян О. М. – Сопоставительный анализ лексико-грамматических моделей научного стиля речи в технических текстах	163
Муругова Е. В., Евтушенко С. В. – Лингвокреативность в контексте когнитивной лингвистики	168
Овчеренко Н. А. – Проблематика лингвокультурных предрассудков и стереотипов в университетской среде	174
Халина Н. В., Хребтова Т. С. – креативная грамматика английского языка Г.Д. Гребенщикова: когнитивная семантика местоимений мы и вы (we и you).....	179
Харитоновна И. В., Золотухин Д. С. – Формирование организационного подхода к изучению языковых явлений в западно- и восточноевропейской методологии науки (на примере теорий Ф. Де Соссюра и А.А. Богданова).....	185
МЕЖКУЛЬТУРНАЯ ПЕДАГОГИКА: ТЕОРИЯ И ПРАКТИКА	192
Абрамовских Е.В. – Стратегии развития программы академической магистратуры «Русская литература в мировом культурном пространстве»	192
Аликина Е. В., Рапакова Т. Б. – Формирование инфографической компетенции курсантов как условие текстовой медиации на родном и иностранном языках	198
Архипова Е. В., Лагунова Л. В. - Педагогический дискурс и инфокогнитивные технологии обучения русскому языку	204
Белухина С. Н. – Специфика обучения языку специальности в неязыковом вузе	209
Воропаева Ю. А., Зюкина З. С. – Лингвометодические принципы отбора текстов языка специальности - юридического профиля в методике преподавания русского языка как иностранного.....	214
Галло Ян. – Развитие межкультурной компетенции в преподавании иностранных языков	221

well as the names of the Egyptian ruler Sultan Beibars - a native of the land of Kipchak, and Abu Nasyr al-Farabi, nicknamed the Second Master. The words of R. Kipling "No East - no West" confirm the impossibility of the isolated formation of the spiritual culture of nomadic and sedentary peoples, as well as the lack of economic ties between them.

The basis of our research on the evolution of the mythological paradigm in the literature of the Turkic-speaking countries is one of the general scientific explanations of the concept of the paradigm: which predetermines the nature of the demonstration, manifestation, remaining outside the demonstration. The paradigm, in our opinion, determines the structure and proportions of the relationship of human thinking and being. Plato and the Neo-Platonists used this concept as a kind of higher, transcendental pattern that forms the structure and form of material things. Based on their teachings, we consider the mythological paradigm as a system of myths capable of generating new mythological plots, and repelling the achievements of the 19th century mythological school led by F. Schelling, the Schlegel brothers, who were engaged in comparative research of mythology, folklore and literature and considered mythology to be the primary basis all cultures. As well as representatives of the Russian mythological school of the 19th century, we interpret folklore as an intermediate link between myth and literature, and myths as artistic images, which later became the source of literary plots.

Discussion. At the same time, we believe that, despite the development of the problem of the influence of mythology and literature in foreign and Russian literary studies, there are many poorly studied aspects in the literary scholarship of our republics on this topic. Although recently in Kazakhstan literature a lot of serious research has appeared on the mythologism and folklore of Kazakh literature, on the use of mythological and poetical images in writers in their works. Undoubtedly, the mythology of its mystery in the knowledge of being, the originality of the image of life and being generates great interest and research excitement. Therefore, a thorough study of each period in the history of the development of Kazakh literature over many centuries in order to know its archetypal properties and characteristics at each stage of its development is an actual problem of modern Kazakh literature.

The idea that the myth is "a form of identification, self-discovery of a person" is put at the forefront, and, according to M.M. Auezov, the turn of the 60-70s of the XX century is, the point of the report of the beginning of "ethnocultural self-discovery and self-affirmation" of the Kazakh people. According to the Tartu scientist Yu.M. Lotman, "the constant interaction of literature and myth flows directly, in the form of a "transfusion" of myth into literature, and indirectly: through visual arts, rituals, folk festivals, religious mysteries, and in recent centuries through scientific concepts of mythology, aesthetic and philosophical teachings and folklore" [1, p.87].

Kazakh mythologists S.A. Kaskabasov and E.D. Tursunov and others repel in their quest from the folklore works of Sh. Valikhanov, A. Baitursynov, M.O. Auezov, A. Margulan. Professor S.Eleukenov believes that "the interaction of folklore and literature is a traditional phenomenon," and the myth calls one of the cornerstones of the epos - the root system of the novel genre" [2, c.94]. A.K.Akisev, who devoted most of his life to the reconstruction of the "worldview, spiritual culture and ideology of the Sacs" by referring to the "semantics of the images of art of the" beastly "style, comprehensively explored the myths aspects of the Sac culture [3, p.69].

In recent years, thanks to research of S. Kondybay, Z. Naurzbayeva, E. Tursunov, B. Zhetpisbayeva, K. Zhanabaeva, T. Asemkulova and authors of the almanac "Ruh-Miras" and the humanitarian website www.otuken.kz [4] in the field of Kazakh mythology, according to E. Ismailov, a new phenomenon has emerged in the national mythological school, called the "spiritual and intellectual movement" in Kazakhstani literary criticism. Emerging studies on mythopoetics,

archetypes, symbols, and myths formed the basis for our study of the national mythological paradigm.

A lot of research has been devoted to the movement of nomadic peoples in the western and eastern directions, their trade and economic relations and mutual influence of the spiritual cultures of the two civilizations, which still do not lose their relevance. At the same time, studies on the mythology of the Chinese people of the neighboring "Celestial" country are just beginning to become the object of various studies. In addition, more and more studies of the mythology of the Korean people have recently appeared.

In history and literature there are only minor references to the mythology of the Korean people by the name "Таңғы мөлдір шық елі (Country of transparent pre-dawn rose)".

The Korean language, according to the latest genealogical research, belongs to the Altai language family. There is a very fascinating myth about the origin of the Korean people - the myth of Tangun. We offer our own translation of this myth into the Kazakh language: "Once upon a time, in the old days, the son of the sky god Juanin Juanun, wishing to rule earthly life, looked more and more at the earth. Noticing these aspirations of his son, his father Juanin makes a decision to send his son to rule on the lands nearby with Mount Thebeksan, which are very convenient for human life. Juanin sends his son Juanun to dispose of this land with a three thousand army.

Huanun descends to the ground near a sacred tree growing at the foot of Mount Thebexan ...

At that time, a bear and a tiger lived on this mountain. They dreamed of contacting people. Juanun, recognizing their desire, makes the following decision, if they live a hundred days in a dark cave, eating only garlic and wormwood, then he will fulfill their desire and turn them into people.

The bear, having stood the test, turns into a beautiful girl, but the tiger has not enough patience, and he runs out of the cave before the deadline. The bear girl suffers from loneliness, then marries Huanun and gives birth to a son. They will call him Tangun. All the people rejoice at the birth of Tangun. Subsequently, he became the founder of the empire Tangun Joseon "[5]. This mythical plot describes the historical period and conditions for the birth of the Korean people. Similar "mythical metamorphoses" are found in many nations of the world. The time described in the myth is the mythical epoch that was created by people who at that time firmly believed in the possibility of magical transformations of some phenomena into others, inanimate into animate and vice versa.

The described mythic consciousness proceeds from the understanding of people themselves as an integral part of the surrounding world, the idea that all natural changes and various processes around are closely connected and intertwined with each other. In the initial stages of the mythic consciousness, man did not separate himself from the animal and did not make clear distinctions.

In the above mentioned Korean myth of Tangun, the transformation of a bear into a man did not occur because of fear or despair. On the contrary, this transformation of a bear into a beautiful girl takes place in a conscious form, occurs because the bear conscientiously fulfills all the set conditions, with all sincerity and desire, reaches its goal.

Similar mythical metamorphoses are found in the myths of the Kazakh people. However, in Kazakh myths, the transformation into another image has ethological reasons. In other words, the plots in which the sleeping batyr turns to stone, or the girl who did not receive the blessing from her father in the myths "Zheke Batyr" and "Kelinshektaudagy Tas Tueler", respectively, describe the processes of transformation from an animate to an inanimate object.

In various studies, three main causes of the metamorphosis occurring — the transformations of some phenomena into others — are cited. The first is a deep sleep or intense fatigue, in which a person can turn into a stone, a beast, or a bird. Such fascinating magical plots can be found in Kazakh and Korean myths.

Results. The myths and legends of the Korean people are so syncretically intertwined and closely interconnected with fairy-tale plot lines, that it seems difficult enough to draw a dividing line

between them and clearly define where the fairy tale is and where the myth is. At the same time, it is almost impossible to isolate the historical truth from fairy tales.

That is why in the folklore story of the Korean people about the founder of the Korean state of Joseon the scientific problem is the separation from the myth of Tangun true from the legendary. In the folklore of the Korean people, mythical heroes appear in the semi-legendary, semi-historical images of folk heroes. Creative myths about the birth of the universe, the appearance of the first man occupy a special place in the mythology of the Korean people. The myths that the world first existed in the form of chaos, and then, thanks to the creative activities of gods and heroes, harmony and order began to reign in the world, are common to all peoples of the world.

Such myths are found in some nations in a simplified form, in the mythology of others - in the form of a rather complex artistic work. Heroes - creators - the founders of the Korean state, found in Korean mythology, are presented in generalized groups under the name "Conguh Sinhwa" or "Conguk Sorhwa". The birth of these heroes, their birth into the world is also described in connection with miraculous phenomena and facts. For example, some heroes are children of the sky god Huanun. And in Kazakh myths, the sky god Tengri stood out among other gods.

It is possible to agree with the opinion of the researcher I.V. Steblev, who said that according to the monuments of the Turkic writing and, according to the researchers of this period, during the Turkic kaganate the myths to a certain extent were cyclized. However, due to the short existence of this state, this process was not clearly systematized [6].

The plot lines of some ancient Kazakh myths about the representation of the earth in the form of an egg, that the first firmament also came from a bird's egg, are also found in the myths of other nations. The myth of the Korean people about Tonmen, the founder of the state of Puye, describes the miraculous birth of this hero. According to this myth, the future ruler is the fruit of the Immaculate Conception. Upon learning of a wonderful pregnancy, the current ruler orders to kill this woman. The woman told that she had a cloud in the form of an egg from the sky, and she became pregnant. She is permitted by her son. No matter how hard the evil ruler tried to kill this boy, the boy remained alive. After that, having decided that this child is really sent by the god of the sky, returns it to the mother. Due to the fact that the Korean myths are preserved in writing, they accurately convey the names of people, the place and time of the incident. Such myths are systematized and collected in the Samgu Saga collection. The myth of Tangun tells about two wild animals - a bear and a tiger. Consequently, the Korean people chose these animals as totems. The tiger, which failed to show restraint and patience, was still considered one of the sacred animals for the Korean people. In ancient Chinese monuments of writing, it is mentioned that in the first years of our era, the "E" tribes (in Chinese, Wei), who lived in the central regions of the Korean Peninsula, worshiped the tiger as their deity. In subsequent periods, the tiger was considered the Korean people as the owner of the mountains and the most loyal companion. As a parallel, we can cite the myth that the Turks also considered themselves descendants of a wolf and revered this animal as their totem.

Despite the fact that the mythology of the Korean people was systematized and ordered according to a certain principle, later, due to the strong influence of Buddhism, Confucianism and Taoism, it was substantially transformed. The mythology of the Kazakh people, according to scientists, was not brought into any system, remained in the form of an archaic myth, then, due to various prohibitions and persecutions, changed its genre form. In the following epochs, Kazakh myths began to perform not an artistic-aesthetic function, but functions of other genres of folklore, such as the fairy tale, apsana and hikaya. (эпсана, хикая) Instead, recently, scientific studies of Kazakh mythical plots, thanks to their reconstruction, allowed to determine the worthy place of the mythology of the Kazakh people among the myths of the peoples of the world.

The words of the scientist S. Kaskabasov that there is no people without mythology and our duty is to preserve these subjects for future generations, push modern researchers to serious thoughts [7].

Conclusion. The mythology of the Korean people, as well as the ancient Kazakh myths, by its typological characteristic belongs to the classical myths. Stories about folk heroes, about the exploits that they accomplish, stories about the birth of humanity, about the origin of the animal world, about the peculiarities of the world of people and the world of animals do not go beyond the framework of world mythology, on the contrary, are typical. Therefore, studying the similarities and differences in the cultural and historical development of peoples living in the same ethnocultural space, from the point of view of typological, historical, genesis characteristics, it is possible to achieve certain scientific results. For further cultural development and growth, every nation, of course, must reconsider its past wealth, which was passed on from generation to generation. This is an indispensable condition for the transition to the next qualitatively new stage of its development.

If such works of art are not born in their native land, it is difficult to judge whether they have influenced the spiritual culture of other nations. Today, the problems of transforming Kazakh myths into the myths of neighboring Korean and Chinese people are only beginning to be considered as part of scientific research.

At the same time, it is impossible to deny the transition of the mythical plots of these peoples into the mythology of the Kazakh people, synthesizing with it and mingling. Therefore, the stories told in such a genre of folklore as myth, although they have typological similarities among themselves, are also not without specific features.

Список литературы

1. Лотман Ю.М., Успенский Б.А. Миф – имя – культура // Лотман Ю.М. Избранные статьи в 3-х томах. – Таллин, 1992. – Т.1.- 86-97.
2. Елеуенов Ш. От фольклора до романа-эпопеи. – Алма-Ата: Жазушы, 1987. – 352 с.
3. Акишев А.К. Образ верблюда в Центральной Азии // Этнография народов Сибири.– Новосибирск. Наука, Сибирское отделение, 1984. – С. 69-76.
4. Кондыбай С. Қазақ мифологиясына кіріспе – Алматы: «Арыс» баспасы, 2008. – 376 б.
5. Наурзбаева З. Культура кочевников и современный менталитет казахов // Тан-Шолпан. - 2005. - №4. - С. 170-181.
6. Солнечный герой казахской мифологии // Тан-Шолпан. - 2004. - №2. - С. 198-200.
7. Турсунов Е.Д. Происхождение носителей казахского фольклора - Алматы: Дайк-Пресс, 2004. – 322 с.
8. Жетписбаева Б. Казахская художественная традиция: образ волка // Рух-Мирас. - №2. - 2005. - с.58-67.
9. Жанабаев К. Наследие С. Кондыбая и судьба национальной мифологии Рух-Мирас. - №2. - 2005. - с. 42-45.
10. Ким Г.Н. История Кореи. – Национальный Институт истории Кореи, 2007. -240с.
11. Стеблев И.В. К реконструкции древнетюркской религиозно-мифологической системы // Тюркологический сборник. – М.,1971.-226с.
12. Қаскабасов С. Қазақтың халық прозасы. – Алматы: Ғылым, 1984. - 268 б.

Электронные источники

1. Казахская мифология: краткий словарь // <http://otuken.kz/index.php/kratkiisozik>
2. Коркут в тенгрианстве // <http://otuken.kz/index.php/mythzira/48-korkut>.

References

1. Akishev A.K. Obraz verblyuda v Central'noj Azii // Etnografiya narodov Sibiri. – Novosibirsk. Nauka, Sibirskoe otделение, 1984. – P 69-76.
2. Eleukenov Sh. Ot fol'klora do romana-epopei. – Alma-Ata: Zhazushy, 1987. – 352 p.
3. Kaskabasov S. Kazaktyn halyk prozasy. – Almaty: Gylm, 1984. – 268 p.
4. Kim G.N. Istoriya Korei. – Nacional'nyj Institut istorii Korei, 2007. – 240 p.
5. Kondybaj S. Kazak mifologiyasy na kirispe – Almaty: «Arys» baspasy, 2008. – 376 p.
6. Lotman Yu.M., Uspenskiy B.A. Mif – imya – kul'tura // Lotman YU.M. Izbrannye stat'i v 3-h tomah. – Tallin, 1992. – T.1. – P 86-97.
7. Naurzbaeva Z. Kul'tura kochevnikov i sovremennyy mentalitet kazahov // Tan-Sholpan. – 2005. - №4. – P 170-181
8. Solnechnyy geroj kazahskoj mifologii // Tan-Sholpan. – 2004. - №2. – P 198-200
9. Steblev I.V. K rekonstrukcii drevnetyurkskoj religiozno-mifologicheskoy sistemy // Tyurkologicheskij sbornik. – M., 1971. – 226 p.
10. Tursunov E.D. Proiskhozhdenie nositelej kazahskogo fol'klora – Almaty: Dajk-Press, 2004. – 322 p
11. Zhanabaev K. Nasledie S. Kondybaya i sud'ba nacional'noj mifologii Ruh-Miras. – № 2. – 2005. - P 42-45.
12. Zhetpisbaeva B. Kazahskaya hudozhestvennaya tradiciya: obraz volka // Ruh-Miras. – №2. – 2005. – P 58-67

Electronic source

1. Kazahskaya mifologiya: kratkij slovar' // <http://otuken.kz/index.php/kratkiisozik>
2. Korkut v tengrianstve // <http://otuken.kz/index.php/mythzira/48-korkut>

Снигирева Татьяна Александровна, доктор филологических наук, профессор, Уральского федерального университета, ведущий сотрудник ИИИА УрО РАН

Snigireva Tatiana Alexandrovna, Doctor of Science (Philology), Professor of Ural Federal University, Leading Researcher, Department of the History of Literature Institute of History and Archaeology, Ural Branch of RAS

Подчиненов Алексей Васильевич, кандидат филологических наук, доцент, Уральский федеральный университет, Екатеринбург, Россия

Podchinenov Alexey Vasilyevich, Candidate of Science (Philology), Associate Professor Ural Federal University, Yekaterinburg, Russian Federation

ПЕЙЗАЖНЫЕ РЕТРОСПЕКЦИИ В «Пороговых» текстах русской поэзии

LANDSCAPE RETROSPECTIVES IN THE "THRESHOLD" TEXTS OF RUSSIAN POETRY

Аннотация. На материале лирических книг и циклов, относящихся к так называемым «пороговым», итоговым произведениям позднего творчества поэтов Н. Некрасова («Последние песни»), Г. Иванова («Посмертный дневник»), Н. Заболоцкого («Последняя любовь»), А. Твардовского («Из лирики этих лет»), рассмотрена роль пейзажных

ретроспекций в общем лирико-мемуарном дискурсе русской поэзии. Исследование показало, что тексты «порога», «итога», «прощания» отмечены экзистенциальным комплексом единства жизни-смерти-любви-природы-красоты. Философия природы вплетена в общую философскую атмосферу прощального подведения итогов своей жизни. Ситуация «настоящее – прошлое», «здесь и сейчас», «там и тогда» становится структурно смыслообразующей и обуславливает единство творческого волеизъявления. Выявлены следующие общие черты анализируемых произведений, первое из которых создано в середине XIX века, остальные три – в середине XX: безусловная принадлежность к позднему, точнее – последнему периоду творчества; типологически сходная функциональность образа природы и, прежде всего, пейзажных ретроспекций, что еще раз подтверждает тезис о непрерывности русской поэтической мысли. Помимо прямого сопоставления позднего, закатного личного возраста и позднего природного сумеречного осенне-зимнего времени, комплекс «прощания» актуализирует интенцию воспоминания и важнейшими здесь оказываются сопоставимые с итоговыми начальными страницы детства, юности и молодости. Ситуация «здесь и сейчас» опровергается в ситуацию «там и тогда». Общим художественным приемом всех анализируемых поэтических текстов становится пронизывание их единым сюжетом, сюжетом-ретроспекцией.

Ключевые слова: русская лирика, итоговая книга стихов, природа, пейзаж, сюжетные ретроспекции, время, вечность

Abstract. On the material of the so-called «threshold» lyric books and cycles – the final works by N. Nekrasov (*The Last Songs*), G. Ivanov (*The After-Death Diary*), N. Zabolotsky (*Last Love*), and A. Tvardovsky (*From the Lyrics of these Years*) – the article considers the role of landscape retrospectives in the general lyric and memoir discourse of Russian poetry. The study showed that the «threshold», «result», «farewell» texts are marked by an existential life-death-love-nature-beauty complex. The philosophy of nature is woven into the general philosophical atmosphere of the farewell summing up of a poet's life. The situation «present – past», «here and now», «there and then» becomes structurally semantic and determines the unity of creative will. A number of common features of the analyzed works are revealed, the first of them having been created in the middle of the 19th century, the other three – in the middle of the 20th c. These features are: unconditional affiliation to the latest, more precisely – to the last period of work; typologically similar functionality of the image of nature and, above all, landscape retrospection, which once again confirms the thesis of the continuity of Russian poetic thought. In addition to direct comparison of older personal age with late natural twilight autumn-winter time, the «farewell» complex actualizes the intention of the memories. The most important of them are those «home pages» of childhood, adolescence and youth, which are comparable to the final ones. The «here and now» situation turns out to be the «there and then» one. The general artistic technique of all the analyzed poetic texts is their being penetrated by a single retrospective plot.

Keywords: Russian lyrics, the final book of poems, nature, landscape, plot retrospective, time, eternity

Введение. Традиционно природа играет в русской лирике более концептуальную роль, нежели описание места действия или фона разворачивания лирического чувства. Это часть мегатекста введенная «в целостную систему культуры» [12, с. 6]. Константной для поэзии и XIX и XX века становится функция психологического параллелизма, предполагающая сопоставление по принципу соотнесенности или контраста вечности природы и быстротечности человеческой жизни: «И пусть у гробового входа младая будет жизнь играть / И равнодушная природа красую вечною сиять» [8, с. 84]. Речь, по сути, идет о философии