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## Section 1. Art

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### **GOLDWORK TRADITIONS IN GEORGIA ACCORDING TO MATERIALS OF KUTAISI STATE HISTORICAL MUSEUM**

**Abstract:** From ancient times exists the tradition of producing gold twine and goldwork in Georgia, that is proved by archaeological discoveries. From the old samples of goldwork, in Georgian museums the most noteworthy is the epitachelion of XVII c. preserved in Kutaisi historical museum.

**Keywords:** Archaeological gold strip, goldwork, epitachelion.

From ancient times in Georgia was familiar the art of golden embroidery and the precious materials used for this purpose – techniques of processing the thinnest gold and silver threads. In the ancient civilizations, Colchis, famous as the country of mining and processing gold, also possessed the knowledge of mystery of the making and usage of golden thread that has been confirmed by many archaeological discoveries. It is true that the oldest sample that we have centuries ago accomplished with this precious material as an object is not early of the XII century (Because of the less durability of the item and the tradition to get the gold from old objects) but the very existence is proved from various artefacts. Production of gold twine and gold thread is the sphere of work of the goldsmith.

The goldsmithery technique was still very strong and developed at the level of the art back to millennia. Confirmation for this are the great number of jewelry and other golden items of the ancient antiquity found in the archaeological discoveries of early bronze age (Ananuri, Bedena and Tsnori korgans, hill tombs of Alazani Gorge), middle bronze age (Golden Treasure of Trialeti Culture), antique period (Mtskheta, Vani, Akhlagori, Stepantsminda, Saikhe and other tombs).

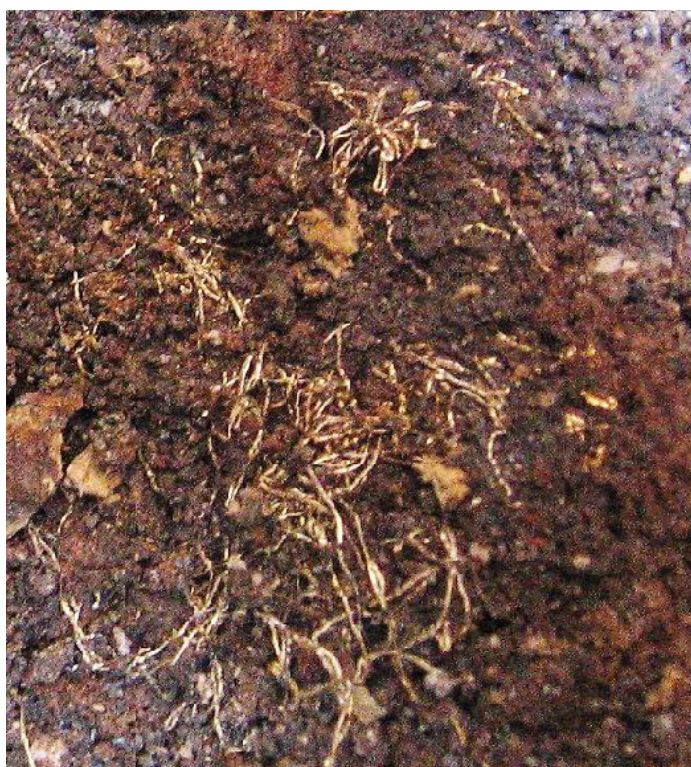
The oldest golden treasure of Georgia contain a number of items decorated with fretwork made with a thin golden wire. This fact gives us the basis to think that our ancestor, who from the ancient times knew how to drag on, entwine and make fretwork from gold wire, of course it would not be hard to get the

golden hair from golden wire and then make gold twine. This idea is also confirmed by a stone tool – Hadida, used for dragging on the gold wire, discovered on the territory of Georgia and dated back to II millennium. This tool is the main instrument for contemporary goldsmith, having holes of different sizes it drags on various metal wires (gold, silver, copper). The every single hole gives the gold wire of the appropriate diameters. The thin gold strip is made by pulling it through the narrowest hole of the Hadida., then it should be pressed under two iron bars and thus the tiny, flat line of gold is ready to be wounded around the cotton or silk core.

Nowadays the earliest gold twine is found in the year 1961, during the archaeological digs in Vani, in the tomb of a woman and a child dated back to VI–V centuries. B. C. In child’s tomb was discovered the goldwork crown “Gvergvi”. Georgian archeologist N. Khoshtaria notes that in the IV century B.C.: “it is already used knitted flax textile” [1, 18].

The fragments of gold twine are also found in the burials of Iberian nobleman Asparug and in Bagineti shrine (Mtskheta), dated back to II–III centuries (The archaeological material is kept at S. Janashia Georgian National Museum).

The fragments of gold stripes and the ornamental surface (which is undoubtedly a part of the textile) were found during archaeological digs held at Bagrat Cathedral when uncovering the burials of a man of VIII century A.D. (Fig. 1, a). and a woman of IX–X centuries. (the head of archaeological expedition Prof. O. Lanchava). The dead woman’s right shoulder was covered with goldwork textile (Fig.1, b). The most interesting is the fact of using both gold twine and gold hair in the textile, which did not seem to be seen with unarmed eyes but appeared after examining it with magnifying glass. Of course, the goldwork garment was not able to withstand the time and only the golden hair and gold twine have remained.



a)



b)

Figure 1. Fragments of gold strip and gold twine from Bagrat burials:  
a – man’s burial (VIII century); b – woman’s burial (IX–X centuries)

It is shown by archaeological materials that goldwork in Georgia has 2500–2600 years old history – the ancient noblemen of Colchis already use the goldwork textile from VI century B. C. And this is 3–4 centuries earlier than even of antique Europe, as the erudite Roman writer Gaius.



Figure 2. Epitrachelion

Pliny says Romans had discovered gold twine only in II century A.D. [2, 20]. But it was well known for the people of Near East, that is seen from the Bi-

ble. Refugees from Near East – Jews settled in Iberia, near Mtskheta – Zanavi, 26 centuries ago. Therefore, we can conclude that the goldwork tradition is connected with the massive migration of Jews to Georgia, but it is also possible to discover new artifacts confirming the use of gold hair and gold twine earlier (base for this opinion is the goldsmithery of Colchis – producing tradition of the thinnest golden stripe – gold hair and the special stone tool Hadida).

The above mentioned material is a clear proof of the great history of the goldwork tradition in our country. Indeed, ancient artifacts of goldwork are kept in museums of Georgia, including the Kutaisi Historical Museum. From these samples we will pay attention to the element of ecclesiastical garment – epitrachelion (stole), which was brought to Kutaisi museum in 1923 from Gelati Virgin Monastery (Fig. 2). Stole consists of the canvas textile as the upper layer and the backing of raspberry-colored thin cotton – Kanaozi. For embroidery it is used gold and silver hair, and embroidery technique – satin-stitch with couching. Stole has an Asomtavuri (round letters) inscriptions. The object attracts our attention by its non- canonical form – instead of the long, two-sided and apron-shaped form, it is cut from an entire material and is quite short to the front side. The second distinctive mark is the backside, which has an elongated end.

The surface of the item is completely embroidered with a golden and silver threads made with satin-stitch with couching. “Fishbone” stitch here presents the combination of zigzag stitches. Such stitch at one glance makes an impression of a chased surface. The technique of performance is refined, it is distinguished by the great rudeness and flawless handwriting.

The composition of the epitrachelion is quite simple – instead of the canonical six crosses (normally 3–3 on each slip) on both sides of stole’s slips show only five of them. On the front and the back-sides two “Golgotha Crosses” are represented. The composition of “Golgotha Cross” is pictured with

the instruments of passion: spear, sponge on reed, ladder. At the bottom of the cross Adam's head (instead of the skulls) is shown. The cross itself is represented as a multiple – cross: its each horizontal arms have three crosses added. The Greek Capital letters are inscribed at the both sides of the cross:  $I\tilde{\Sigma} : X\tilde{\Sigma}$  – “Jesus Christ” and  $II\tilde{I} : \tilde{K}$  : .

Georgian Asomtavruli inscriptions are given at the bottom of the epitachelion naming the donator – Abkhazian Catholicos Epthvime. According to the years of activity of Catholicos we can determine the period of production of the epitachelion. Historical materials have been clarified that

Epthvime was in the rank of Abkhazian Catholic in 1578–1605 yy. Accordingly, the last quarter of the XVI – XVII centuries is the date of the creation of the Gelati epitachelion.

As we can see, in Georgia from time immemorial was common the tradition of goldwork and despite the absence of the oldest samples (XII century earlier), archaeological studies have obtained artifacts, which prove the existence of this field of art. The oldest monument made with these techniques in Kutaisi historical museum – epitachelion is dated back to XVI century.

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## Section 2. History

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### THE COVERAGE OF MARSHAL H. BAGHRAMYAN'S ACTIVITIES IN ARMENIAN HISTORIOGRAPHY

**Abstract:** the history of life of the Marshal, Double Hero of the Soviet Union is deeply rooted in the struggle to defend the existence of Armenian people from Turkish invaders, in the formation of the Armed Forces of the First Republic of Armenia, in the service of Soviet Armenian Red Army's in calavary regiment, in the formation of military specialist in the Armed Forces of Soviet Union, in the direct participation of Marshal Baghramyan for demonstrating his strategic talent and abilities in the struggle against German fascist invaders during the Great Patriotic War, as well as for obtaing the reputation of brave worrior and at last for streghthening and enhancing the fighting efficiency of the USSR Armed Forces. In this regard, the life and activity of the famous Armenian Commander has always been in the center of Armenian historiography's attention. Up till the day, the Armenian historians has done a great work in that regard by creating separate monograph in Armenian and Russian, publishing articles, creating collections of documents and materials. But it should be mentioned, that a lot of work still needs to be done in this regard.

**Keywords:** Marshal, Baghramyan, life, Soviet Armenia, Red Army, war, historiography, German fascist invaders, commander.

Armenian historiography paid great attention to the research of life and activities of the famous Armenian commanders who faught during the World War II, particularly the life and activities of Hovhannes Khachatur Baghramyan. The Commander's history of life is deeply rooted in the struggle to defend the existence of Armenian people from Turkish invaders, in the formation of the Armed Forces of the First Republic of Armenia, in the service of Soviet Armenian Red Army's in calavary regiment, in the formation of military specialist in the Armed Forces of Soviet Union, in the direct participation of

Marshal Baghramyan for demonstrating his strategic talent and abilities in the struggle against German fascist invaders during the Great Patriotic War, as well as for obtaing the reputation of brave worrior and at last for streghthening and enhancing the fighting efficiency of the USSR Armed Forces.

The research of the Commander's life and activity not only enriches the heroic chronology of Armenian people's participation in the Great Patriotic War, but also contributes to the organization of military-patriotic upbringing for the RA Armed Forces and Nagorno-Karabakh Defense Army.

Hovhannes Baghramyan was born to Armenian parents in the village of Chardakhlu, near Yelizavetpol (modern Ganja, Azerbaijan), which became a part of the Russian Empire on December 2 of 1897. Baghramyan's father worked as road repair worker at the railway station in Yelizavetpol.

In 1912 Baghramyan graduated from the 5-year Railway College of Yelizavetpol and following his education at the three-year Railway Technical Institute located in Tiflis, which he graduated from with honors at the end of May 1915 and started his work and as a railway engineer at the 9<sup>th</sup> line of Transcaucasia in Elizavetapol.

Despite, the fact, that the 18 year old Baghramyan, as a railway worker, had the right not to be called to Army, listening about the news of the World War 2, as well as the Genocide committed against Armenians by the Turkish Government in Western Armenia, Baghramyan voluntarily decided to join the Russian Army and fight against the Turkish invaders.

During the months of October and December of 1915, Baghramyan graduated from the short term military trainings and as a soldier started fighting in Caucasus, at the front line of the General Baratov Expedition Corps, which was fighting against the Turkish troops in the Persian Empire. During the fights, Baghramyan was noted with his bravery, which did not fail also from the attention of commander staff. At the end of March of 1916, he was sent to Tiflis, then to Armavir for taking preparatory courses. Graduating from the school in 1916, Baghramyan, as the head of the Third Armenian Infantry Regiment was fighting against Turkish troops near Lake Urmia.

During the period of May 21–27 of 1918, Commander, Captain Baghramyan actively participated in the Battle of Sardarapat on May 1918, where the Armenian side had a crucial victory against Turkish forces. By the crucial victory, the Armenian Statehood was restored on May 28 of 1918.

After the victory over Turkish Forces, Baghramyan, as the Commander of the cavalry served in the Republic of Armenia Cavalry Regiment.

After the establishment of Soviet System in Armenia, Hovhannes Baghramyan continued his military service in Armenian Cavalry Regiment, at first as the head of cavalry, then as the commander of the same Regiment.

Within the years 1924–1925, Hovhannes Baghramyan was studying at Leningrad Cavalry School. His fellow students were Georgy Zhukov, Andrei Yeremenko, Konstantin Rakosavsk and others. After graduating from the school in 1925, H. Baghramyan returned to Armenia and continued to head the National Military unit. In 1930, Hovhannes Baghramyan was participating in the three-year preparing training courses for supreme commanders' staff adjunct to the Moscow Red Army Headquarters. After graduating, Baghramyan returned to Armenia and once again became the Commander of the Armenian Cavalry Regiment. On April of 1931, Baghramyan was enrolled in the Frunze Military Academy which he graduated in 1934. After graduating from the Academy with honors, H. Baghramyan started his service as the chief of staff of the 5th Cavalry Division stationed in Zhytomyr, Ukraine. In October of 1936, H. Baghramyan was enrolled in Military Academy of the General Staff and graduated from the Academy in October of 1938. Taking into consideration the profound knowledge and his ability to conduct research, the head of the Academy kept him in the Academy as a senior lecturer at the Department of Common Tactics.

In September of 1940, Commander H. Baghramyan was appointed as the Head of Operations for the Soviet Union's 12<sup>th</sup> Army based in Ukraine. At the same year, the Commander Baghramyan was promoted to be appointed in the position of Deputy Chief of Staff of the Operations Division in Kiev.

When the Fascist Germany attacked Soviet Union on June 22 of 1941 and the Great Patriotic War started and on the same day, the Military Division of Kiev was renamed to Southwestern Front, the Commander H. Baghramyan became the Deputy Chief of Staff, Chief of the Operations Division in



Kiev. Under the mentioned position, Commander Baghramyan had an active participation to the fights during the first stage of the War, where he was noted during the Battles of Kiev, Doni Rostov, Elets and Moscow.

On August 12 of 1971, Baghramyan was awarded with the title of General-Major and on December 27 with the rank of General-Lieutenant, on November 6 he was awarded with the medal of Red Flag and on April of 1942 was promoted to the position of the Head of Southwestern Front Division. In May of 1942, after the failure of Kharkov Operations, General-Lieutenant Baghramyan was appointed as the Deputy Chief of Staff of the 61th Army on June 28, and then on July 15 he was promoted to the position of the Commander to the 16<sup>th</sup> Army of the Southwestern Front.

General-Lieutenant Baghramyan was particularly noted during the Rzhev-Sychevka Offensive Operation attacks within the period of March 2–31 of 1943, as a result of which, the line of the front was withdrawn from Moscow by more than 130–160 kms. In that fights, for the skillful management of the Army operations, Hovhannes Baghramyan was awarded with the First Degree Medal, and his 16<sup>th</sup> Army was transformed into the 11<sup>th</sup> Guards Army on April 16. The military talent of General Baghramyan was well-illustrated in Kursk Battle during July 5 to August 23, as a result of which the German-Faschist troops suffered a heavy defeat, which ended the radical breakthrough of the war. During the historical War, the 11<sup>th</sup> Guards Army headed by General-Baghramyan operated at the direction of Orloy and played a crucial role in the victory process.

On August 27 of 1943, for the skillful management of the Army Operations Hovh. Baghramyan was awarded with the 1st class Order of Suvorov: he was also awarded with the title of General-Lieutenant. On November 17 of the same year, Baghramyan was awarded with the title of General of the Army and two days later he was promoted in the position of the Commander of the 1<sup>st</sup> Baltic Front. The mili-

tary talent of Baghramyan was highly demonstrated during the Belarus Operations within the period of June 23 to August 19 of 1944, during which the troops of the 1<sup>st</sup> Baltic Front liberated the Northern regions of Belarus from the German Faschists and entered Lithuania.

For the skillful management of the attack of the 1<sup>st</sup> Baltic Front during the Belarus operations and for his demonstrated bravery during that period, by the Decree of the Supreme Soviet of the Soviet Union dated July 29 of 1944, General Hovhannes Baghramyan was awarded with the Title of the Hero of Soviet Union. Afterwards, the troops of the Soviet Union's Hero H. Baghramyan participated in the operations directed at liberating the territories of Lithuania and Latvia from the German Faschists. After liberating operations of the Soviet Baltic Republics on February 22 of 1945, the 1<sup>st</sup> Baltic Fron was abolished and on the basis of its armies, the Zemland Operative Group of Soviet Troops was established, which was included in the composition of the Third Belorussian Front. H. Baghramyan was appointed as the Commander to that Front. The troops of that Front invaded the city of Kyosiksberg of Kingdom of Prussia on April 9 of 1945. On April 19 of the same year, the General H. Baghramyan was appointed as the Commander of the Third Belorussian Front and greeted the victory.

Hovhannes Baghramyan was the Commander of the First Baltic Fronts during the years of 1945–1954. On May of 1954, he was appointed as the Chief Inspector of the Ministry of Defense. After one year, on March 11 of 1955, the General H. Baghramyan was awarded with the rank of Marshal of Soviet Union. During the same year, he was appointed as the head of the Military Academy of the USSR Armed Forces. In that position, Baghramyan worked until June of 1958, and then he was appointed as the USSR Deputy Minister. On April of 1968, he was appointed as the Chief Inspector of the USSR Ministry of Defense. On December 1 of 1977, Baghramyan was awarded with the Title of the Hero of Soviet Union

for the second time. The prominent Commander died on September 21 of 1982 and was buried with full military honors at the Kremlin Wall Necropolis in Moscow [1].

The rich biography of Marshall Hovhannes Baghramyan has always been in the center of attention of Armenian historians. One of the historians was Aramays Mnacakanyan, who published a monograph about the prominent Armenian commander. In 1978, the work of Mnacakanyan on “Marshal Baghramyan: Outline of life and activity” was published by the “Armenia” publishing house.

Professor Mnacakanyan was personally familiar with the Marshal. He obtained sufficient factual materials from the Marshal and wrote down his sayings and in his works used the respective literature, the Marshal’s works, central and republican press, the materials from the archive of the Armenian branch of the Central Committee of the Communist Party of the Soviet Union, from the archives of the Great Patriotic War Cabinet under the Institute of History of the USSR Academy of Sciences and made the first attempt to cover the highlights of Marshall’s life and activity through the analysis of the used examination.

In the introduction of the work, the author shortly touches upon the life of Marshal Baghramyan, shows the resources, which were considered as grounds for his book. A. N. Mnatsakanyan also mentions the purpose of his work that is to bring up the coming generation by the example of the Marshal as hard working, active and a person who serves his people [2]. In the first part of the book, the author covered issues related to the birth and education of the Marshal, touched upon his first military activities against the Turkish troops in the Caucasus Front, and then covered his participation to the Sardarapat Battle, as well as his service in the Army of the First Armenian Republic and then his service in the Red Army of Soviet Armenia [2, P. 43–67].

In the second chapter of the book, professor Mnatsakanyan covered the life and activities of the

Marshal during the years of 1920–1930, which included the Marshal’s participation in the preparing courses for Supreme Commanders’ Staff, then his education at the Frunze Military Academy and Military Academy of the General Staff, as well as the years when he served as the head of the Operations for the Soviet 12th Army based in Kiev [2, P. 68–112].

The third, fourth and fifth chapters of the book cover the positions, titles, ranks and awards of the Hovhannes Baghramyan started from becoming of commander of the Army during the years of Great Patriotic War and other positions, which held Marshal Baghramyan during the War years [2, P. 113–126]. The last chapter of the book is dedicated to the post war activities of the Commander’s activities in the position of the Head of the Chief of Staff of the Baltic State’s front, Head of the Russian Academy, Deputy Minister of Justice and the Head of the Armed Forces [2, P. 264–304]. The work would succeed if the author used the rich materials from the Central Archive of USSR Ministry of Defense.

In 1997 Academician G. B. Gharibjanyan and Doctor of Historical Sciences, Professor A. P. Simonyan published a brochure on “Marshal Baghramyan” dedicated to the 90<sup>th</sup> Anniversary of Hovhannes Baghramyan, Marshal, Double Hero of the Soviet Union [3, P. 32]. The authors were personally familiar with the Marshal while Abel Simonyan, as the Commander of the Heavy Tank Military Unit, fought in the the First Baltic Front led by Baghramyan, participated in the liberation of Belarus and Baltic States. The brochure briefly touches upon the Marshal’s biography, interesting facts related to the events of the Marshal’s participation in the battles against Turkish invaders in Erzrum front led by Commander Andranik.

“After dozens of years, Baghramyan visited Père Lachaise Cemetery in Paris, put wreaths on the monument of Andranik and left the following inscription: “In the memory of Armenia’s legendary hero Andranik: I was lucky to be his soldier during the heaviest period for Homeland in 1918” [3, P. 7–8].

Then the authors touched upon the bravery of Commander Baghramyan during the Battle of Sardarapat on May 22–26 of 1920 and mention that due to the crucial, historic victory against the Turkish invaders, which is of great importance for Armenian people, Armenian people not only maintained their physical existence, but also restored its statehood, which had been lost centuries before: in all actions, the Commander Baghramyan had his contribution.

The authors then touched upon the service of Baghramyan in the Cavalry Regiment of the First Republic of Armenia, covered the years of his education in higher military institutions and military service years as well, mentioned his successes during the Great Patriotic War, as well as his activities during the post War years.

In 1997, the General, Doctor of Historical Sciences Grigor Sargis Abrahamyan published the work “Marshall Baghramyan” in Russian [4, P. 131] dedicated to the 100<sup>th</sup> Anniversary of Marshal Baghramyan. The work was composed of 8 chapters. The first chapter was dedicated to the main stages of the General's life and activities, a particular attention was paid to the first years of his education, when during the years of Great Patriotic War the Marshal was in Russian Army and participated in the fights against Turkish troops in Caucasus Front, the Marshal's participation in the Battle of Sardarapat, as well as his service in Red Army.

The combat path of the Commander, his profound military knowledge, organization-command abilities, which were perfectly demonstrated during the Great Patriotic War, were presented in the next six subchapters of the book. The author, analyzed the military operations in the Southwest and Western directions, particularly, the Marshal's participation in Kiev and Moscow Battles: a special section was dedicated to the Liberation of Belarus and Baltic States, the invasion operations of the city of Kyosiksberg of Kingdom of Prussia Kingdom of Prussia on revealing the strategic and military abilities of the Marshal demonstrated during those battles.

The last chapter of the book covers the life and activities of the Marshal during the post War years. The book is intended for a wide range of reader and is read with great interest. However, the book does lack some mistakes and gaps. For example, as mentioned by the author, H. K. Baghramyan was born on December 2 of 1997 in Chardakhlu village of Elizavetapol Region [4, P. 8] which is false information. Hovahannes Baghramyan was born to the family of Chardakhlvets in the village of of Chardakhlu, near Yelizavetpol. Talking about the General M. Baghramyan's participation to the Kiev defensive operations during July 7 to September 26 of 1941, as well as the subsequent battles in Southwest, the author does not mention anything regarding the Marshal's being awarded with the medal of Red Flag for his bravery. It was the first combat award of the Marshal during the Great Patriotic War.

In 2007, Kliment Harutyunyan, Doctor of Historical Sciences published a work on “The Marshal of the Soviet Union: Double Hero Baghramyan” in Russian [5, P. 240] dedicated to the 110th Anniversary of the Marshall which was based on the new facts from the Central Archive of USSR Ministry of Defense as well as from the media. The collection based on the documents and materilas on the life and activity of Marshal Baghramyan was used as a source of information in the work [6, P. 181] one of the authors of which was Kliment Harutyunyan. 40 photographs were published in the work, which illustrate the most typical moments of the Marshal's life and activity. All the periods of the Commander's biography is covered in the sub-chapters of the book, including childhood and education, participation in the First World War, service in the Armenian Divisions of Red Army, and education in the higher military institutions, the activity of the General, Commander of the Kiev, Moscow and Kharkov fronts during the pre-war first period, as well as his post-war activities.

Based on the credible facts, K. Harutyunyan clarifies the Commander's birthplace, which was the

railway station in Yelizavetpol and the birthplace of his parents was the Armenian village of Chardakhlu of Yelizavetpol region. The author also revealed an interesting story of Baghramyan's life which had a crucial role in the Commander's future life. Baghramyan himself also mentioned about that in his memoirs. The fact is, that at the end of 1915s, Baghramyan graduated with honors from the Tiflis Railway Technical Institute and then was appointed as a railway engineer at the 9<sup>th</sup> line of Transcaucasia in Elizavetapol. The parents proud of their son's success saw his future as a railway engineer. But his future went in another direction. The 18 year old Baghramyan, as a railway worker, had a right not to be called to Army, hearing the news about the the World War 2, the Genocide committed against Armenians by the Turkish Government in Western Armenia, decided to voluntarily join the Russian Army and fight against the Turkish invaders. "I could not stand aside from the battle of my people against the enemy" – mentions Baghramyan in his memoirs. I was already 18 years old and could understand the situation in the Caucasus front and the bloody events in Turkey. At the same time I understood that only with Russian soldier I could fight against the Turkish enemy. Guiding by those feelings and overcoming my parent's resistance on October 9 of 1915 I voluntarily joined the Russian Army [7, P. 25–26]."

Then the author reveals the military operations of the Armenian soldiers in Caucasus Front then in the Battle of Sardarapat, his further service in the Army of the Fisrt Republic of Armenia, as well as in the Armed Forces of Soviet Armenia, where he headed Armenian Cavalry Regiment.

It should be mentioned, that during 1924–1925 Baghramyan studied and graduated from the Leningrad Cavalry School with the preparing training courses for supreme commanders staff (with the future marshalls Georgy Zhukov, Andrei Yermenko, Konstantin Rakosavsk and others), during 1931–1934 Baghramyan studied and graduated with honors from the Frunze Military Academy, during

1934–1936 he served as the Chief of Staff of the 5th Cavalry Division stationed in Kiev, during 1936–1938 Baghramyan studied and graduated from the Military Academy of the General Staff of the Red Army, during 1938 October to September of 1940, he lectured at the same Academy, then he was appointed as the Head of Operations for the Soviet 12<sup>th</sup> Army based in Ukraine, then the head of the operations division of the same department.

K. Harutyunyan presents in details the military path of Baghramyan during the years of Great Patriotic War. K. Harutyunyan was the first historian in the Armenian historiography that discovered the award document from the Central Archive of USSR Ministry of Defense, with the information why Baghramyan had received the mentioned respective award. K. Harutyunyan gave a special role to the Marshal's activities during the Battle of Kursk, the Belorussian Operations, Liberation of the Baltic States, revealed his military art, as well as his secret to the victory with few numbers of victims. While describing the Marshal's activities during the post War years, the author not only mentioned his work directed towards the streghthening and enhancing the fighting efficiency of the USSR Armed Forces, but also discover the talent and value of the military professor.

The attachment at the end of the book is interesting, where the Marshal's letters to his wife Tamara are also published during the years of 1920–1943 [5, P. 144–167]. The letters are undeniable evidence of sincere love and commitment. The 10<sup>th</sup> attachment of the book also has a great value, where the list of the Commander's works is presented [5, P. 226–234].

Besides the mentioned work of K. A. Harutyunyan, the author published the work "Marshal Baghramyan" in Armenia in 1997 dedicated to the 100<sup>th</sup> Anniversary of the Marshal [8, P. 136].

During the same year, by the recommendation of the RA Minister of Defense Vazgen Sargsyan, K. A. Harutyunyan, co-authoring with Levon Stepanyan, Deputy Head of "Marshal Baghramyan"

Foundation published a brochure dedicated to the 100<sup>th</sup> Anniversary of the Marshal [9, P. 28].

“The Express Information” was composed of 3 chapters: the first one was named “The Shining Glory of the Commander”, the second chapter “Pages from the Armenian-Russian Military Cooperation” and the third one “About the Commander: by Military Friends”.

In 2002, K. A. Harutyunyan and L. A. Stepanyan published the work “The Marshal of Victory — I. H. Baghramyan, which with some additions was republished in 2003 [10, P. 196]. As it has already been mentioned, in 1997 the collection based on the documents and materials on the life and activity of Marshal Baghramyan, which was dedicated to the 100<sup>th</sup> Anniversary, [6] (Baghramyan Marshal, Collection of documents and materials, E. «Science», NAS Armenia 1997, page 181. Collection was compiled by doctor of history A. O. Harutyunyan, doctor of history K. A. Harutyunyan, R. A. Grigoryan, candidate of history, A. A. Sarkisyan, E. SH. Ghazaryan. The Collection was printed by the decision of Council of Scientists, Institute of History, NAS Armenia and Department of Archives adjacent to the Government. Editors: Member of NAS Armenia, Hrant Avetisyan, doctor of history, professor Harutyun Felekyan) was published.

The collection was composed of introduction, four chapters, notes, and the chronology of the life and activities of the Marshal. The collection includes

100 documents, which were discovered from the Central Archives of the Russian Federation Ministry of Defense, as well as from the Central Archive of USSR Ministry of Defense, the media and the respective literature.

The documents in the collection are arranged in the following sequence: 1. From soldier to marshal, number 1–43; 2. The Articles, monographs and letters of Baghramyan, number 44–56; 3. Sayings of the famous commanders and military friends of the Marshal, number 57–56; 4. Letters of relative, colleagues, professors sent to Baghramyan.

The Collection is an important source of information for the study of the life and activity of the famous Commander.

Famous Doctor of Historical Sciences, Professor Ervand Khalepyan mentioned about Baghramyan in his collection on “Book about the Heroes” [11, P. 99–111]. Journalist Armo Eghish Malkhasyan [12, P. 167–192] and General-Major, Hero of Soviet Union Ashot Vagharshak Ghazaryan [13, P. 9–19] also touched upon the life and activity of Marshal Baghramyan in their works,

Thus, summarizing the outcomes of the Armenian historians' works regarding the life and activity of the Commander, we come to the conclusion that an essential work has been done in this regard. Monographs in Armenian and Russian have been created, many articles have been published, documents and material collections have been elaborated etc.

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## **SADRIDDIN AL-HUSAINI AND HIS BOOK, "AKHBAR AD-DAVLAT AS-SALJUQIYYA" [ZUBDAT AT-TAVORIX [FI] AKHBAR AL-UMARO VA-L-MULUK AS-SALJUQIYA] (THE BOOK ABOUT THE SELJUK EMIRS AND KINGS)**

**Abstract:** the article is dedicated to research Sadriiddin al-Husaini (11<sup>th</sup> c. AD)'s "Akhbar ad-davlat as-saljuqiyya" [Zubdat at-tavorix [fi] akhbar al-umaro va-l-muluk as-saljuqiya] ("The book about the Seljuk Emirs and Kings"), in particular, its parts on the political history and about kings of Seljuk Empire. The book contains valuable information about the history of Central and West Asia, Azerbaidjan and the Caucasus.

**Keywords:** "Akhbar ad-davlat as-saljuqiyya", Zubdat at-tavorix fi akhbar al-umaro va-l-muluk as-saljuqiya, Sadriiddin al-Husaini, Seljuk Empire, Central and West Asia, Azerbaidjan, the Caucasus, Iqto.

### **Introduction**

The Seljuks [1, 143–151] (More about the Seljuk epoch in the 80's of the last century) states in Central and Western Asia emerged at a time when history was one of the most complicated but historic events leaving a great mark in the socio-political, economic and cultural life of these regions and had a strong impact on the etiological processes in these regions. The state structures of the Seljuks originated on the basis of the preceding Arab Caliphate and the local states formed within it and changed the next stage of history.

The Seljuks, who headed the Oghuz and other Turkic tribes, with the defeat of the Sultan of Ghazwad Masud bin Mahmud on May 24, 1040 in the Battle of Dandanakan, continued to the West. The Seljuks, who did not face severe opposition, gained control by the Oli Buya (Buwheids) and conquered Baghdad in 1055 and by the Caliph Qaim bi amrillah titled the eldest leader of the Seljuks the ruler of the "Sultan al-Mashriq va-l-Maghrib". The heirs of Sultan Tughrulbek Alp Arslan and Malikshah, continued

this invasion policy under the slogan of spreading the Islam and spreading the Shari'a of Islam. In the last year of Sultan Malikshah's rule (1092) the borders of the Seljuk Empire extended from the east to the Middle East and the Marmara Sea, from the north to the Caucasus and to the south to Yemen.

The Seljuks left a significant mark in the history and socio-economic life of Central and Western Asia. In their era, the "Iqto" form of land ownership developed significantly, as a result of the influence of the Seljuks on the ethnogenetic process in the occupied or occupied territories, the population of the Turkic peoples spread.

However, it should be noted that the Seljuks period did not sufficiently reflect in the scientific literature and research [20, 59–78]. Experts believe that the reason for this is that the resources of the Seljuk era are insufficiently studied [6; 8]. It should be noted these conclusions of that scientists Z. M. Buniatov and S. Agadzhanov are still actual. Without denying the above mentioned points of the 60–80s of the last century, it is necessary to be quite pleasantly sup-

posed that there are no separate studies in the study of the history of Seljuk in independent Uzbekistan too. However, the Seljuks dynasty, as well as the Turkic-speaking dynasties in the X–XII centuries in Central Asia is also important milestones in the history of Uzbek statehood. The history of the Seljuk State has not been studied extensively because of the fact that the study of the dynasties history in the history of Uzbekistan was not sufficiently important. In most cases, attention is paid to the study of the history of countries in the territory of present-day Uzbekistan. Although the Seljuk State does not include all the regions of Uzbekistan, it is one of the most important countries in the history of Uzbek statehood.

The history of the Arab and Farsi language in the Islamic world was far advanced until the Seljuk invasion. And there are many historical books on the region and its history, and books of other genres that cover different aspects of that time.

However, the scientific community does not know specific historical works dedicated to the first Seljuk Sultan. The writings of later periods, such as “Siirat al-malik Tughrulbek as-Saljuqi”, “Malikshah”, “Risala-i Malikshahiya”, “Sandjarnama”, “Uyun at-tavorix” have not yet reached and about their meaning and their contents we can not say a word.

According to works Buniatov Z., the works of the famous scholars of the Seljuks, who belonged to the famous al-Sabi family, were of great importance. Hilal ibn Muhassin al-Sabi (359–448/970–1056) completed his work ending the year of his death. However, his work did not come exactly. According to al-Sahawi, this piece came from a fragment of forty volumes, though its fragments came from the fragments of Abu Yalo Hamza bin Asad ibn al-Qalanisi (died in 555/1160) entitled “Zail Tarix-i Damashq” (Continuation of History of Damascus) [11, 110].

The son of Hilal al-Sabi, Ghars an-Nema Muhammad ibn Hilal al-Sabi (416–480/1025–1088), continued his pseudonym and reported the events to 479/1086. However, this piece of work has not yet

reached its present end, and its text is partially in the works of Sibte ibn al-Djawzi (581–655/1186–1257) in “Mirot az-Zaman” (World mirror). Ibn al-Djawzi used to take from Baghdad a copy of the book entitled “Uyun at-tavarikh” of Ghars al-Nema to Damascus [8].

One of the most important works on the history of the Seljuk is Sadriddin al-Husayniy’s book entitled “Akhbar ad-davlat as-saljuqiya” (History of Seljuk Emirs and owners).

In the title of Sadriddin Abulhasan Ali bin Abul-favaris Nasir bin Ali Al-Husaini work, it is called “Akhbar ad-davlat as-saljuqiya”. However, in the preface of the work, the author refers to this work as “Zubdat at-tavorix [fi] axbor al-umaro va-l-muluk as-saljuqiya”. The same name was also included in the freemasons [16; 4].

Kamal ad-din al-Adim (1192–1262) [7] and Ala ad-din Juvayniy (1225–1283) [23, 312] also confirmed that Sadriddin al-Husayniy was an author and a sayyid.

At the end of Al-Hussain’s work is the death of the Atabek Uzbek and the Ildizis (Ildigizys) dynasty on 622/1225. This is described in the last chapter of the work. This section and the previous 40 sections, according to experts, may be later added by another author. The Seljuk sultans in these chapters are mentioned from Toghrul I to Sultan Sanjar (apart from the Berkyoruk and the younger sultans Mahmoud I and Malikshoh II), and in the last chapter there is a concise statement about the Seljuk rulers and their dynasties. Since these sections are separated from the main part of the work, it is supposed that the next secretary has been added [7, 72; 6, 13].

Experts familiar with the manuscript of the work were convinced that it was written on the basis of previous works [10; 6, 13]. However, it is clear that he has widely used Imad ad-din al-Isfahani’s “Nusrat al-Fatra” (see above). Al-Husayniy himself mentioned this author. As it turned out, “Nusrat al-Fatra” was the main source for the events from 485/1092 to 547/1152 [7, 69]. Apart from Imam ad-din al-Is-



fahani, al-Husaini narrates the "Kitab al-fazail" (page 40<sup>a</sup>) of Nizam-ul-mulk.

According to conclusion K. Cohen Sadridin al-Husaini, the author of the book "*Zubdat at-tavorix [fiy] axbor al-umara va-l-muluk as-saljuqiya*", is the author of the first part of the work of 560/1164 years, after 547/1152 was written by another author, who is closer to the Tughrul III bin Arslan-shah [7, 70].

The essence of the work is that Sadridin al-Husaini sought to give the Seljuks history in other words, from sources and works, and to "Cream or butter" (that is, Zubda). He has achieved this goal. The copy of the work that has reached us appears to be the result of an author's work.

A copy of Al-Ghazali's "Tahafut al-Falasifa" (Philosophers gifts) was copied by Sadridin Abulhasan Ali ibn Nasir al-Husaini. It was originally published in 25 rabbi ul-avval 555/5 of April 1160 [13, 470–471]. Academic V. V. Barthold based on Khoji Khalifa and gave the information that the author of the book "Tarikhi Khvrezmshahi" (History of Khorezmshahs), which had not reached us, was referred to Sadridin al-Husaini [2, 79]. It is natural that the works dedicated to them during the rise of the state of Khorezm provinces appeared in the 70s of XII century.

Academician Z. M. Buniatov believes Sadridin al-Husaini is the only author of "Zubdat at-tavorikh". He concludes that the author had given the story to 590/1194 [6, 15–16].

It was noted that this book is an important source in the history of Central and West Asia, Azerbaidjan and the Caucasus. The first information about this work was published in 1886 by M. Xautsma when he received a copy of the manuscript from the V. Wright [10]. He at the request of Baron V. Rosen also sent information from the work Al-Husseini about the defeat of in the battle of Malazghirt by Roman Diogenin [17, 243–244]. V. Rosen and M. Xautsma wanted to

speed up the publication from him. But V. Wright did not publish it. M. Xautsma also refused to publish Sadridin al-Husaini's work, saying it does not disclose the history of the Seljuks. When, in 1908 X. Ahmedrouz published Ibn Qallanisi's work about history of Damascus among the other sources he did not publish in his commentary, was also used by al-Huseini's work [9].

The text of the work studied by German orientalist Karl Süssheim and the results was published [22], and announced that he had the intention of printing the work with a German translation.

Sadridin al-Husaini's first work was published in 1933 by Professor of Punjab in Lahore, Mohammed Iqbal [18]. He also used a copy of Sadridin al-Husaini's work with al-Bundari's too in the British Museum.

In 1943, Professor of the University of Ankara, Najati Lugal translated Sadridin al-Husaini into Turkish [19]. The pagan verse did not translate, and there are some erroneous names for some of the most important names and place names.

From the information of Sadridin al-Husaini used by V. F. Minorsky [14], R. K. Kiknadze [12], N. N. Shengelia [21], K. E. Bosworth [3], Z. M. Buniatov [5] and others.

From above, academician Z. M. Buniatov translated the book into Russian on the basis of a copy of the British Museum and on the publication of Muhammad Iqbal with introduction and comments (Moscow, 1980).

### Conclusion

The story of the history of Central Asia (Seljuks, Ghaznavids, Karakhanids, Khorazmshahs dynasties), Ciscaucasia (Azerbaidjan Atabeks, Shirvan-shahs, Georgia), Iran (Persian Atabek's states, property of Seljuk Emirs) and Iraq (Baghdad Caliphate, Mosul Atabeks). In studying the history of the Central Asian statehood, al-Huseini's work also helps to fill many spaces and broaden the history pages.

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## PRINTED CONTRADICTIONS AND FATEFUL SECRETS REGARDING SOFIA OLELKOVICH, PRINCESS RADZIWILL

*“All of a sudden, like a heavenly flower,  
 Used Sofia of Slutsk her charming power” [21]*

**Abstract:** Analysis of the works of the belletrists – Yu. Kraszewski “The Last of the Slutsk Princes: Chronicle of the Time of Zhigimont III”, V. Syrokomlya “Magnates and the Orphan (Sofia, Princess of Slutsk)”, L. Sunberg “Princess Sofia of Slutsk”, I. Maslenitsyna and N. Bogodyazh “Sofia of Slutsk”, “The Light of a Distant Star” and other publications devoted to the life and activities of Sofia Olelkovich, Princess Radziwill (1586–1612). The analysis is aimed at studying the reflection of religious confession of the heiress of Slutsk and Kopyl Principality in the creative work of the writers – Catholicism or Orthodoxy? The objective of the analysis is to find out the extent of conformance of the belletrist works with the scientific thought.

**Keywords:** XVIII century, Nesvizh, Nesvizh Castle, Nesvizh Military School, military educational establishments, Mikhail Kazimir Radziwill Rybonka, Karol Stanislaw Radziwill Pane Kokhanku, Belarus, Grand Duchy of Lithuania, The Radziwills, Polish-Lithuanian Commonwealth, Jesuit Collegium, Horse carrouseis, Officer staff, Knights Academy, cadets, cadet education, magnates, militia.

The personality of Sofia Olelkovich, Princess Radziwill (1586–1612), the heroine of historical dramas and novels, poetic works, scientific and journalistic materials, may not have been as popular in her time as it is now. She was Sophia Olelkovich, Princess of Slutsk and Kopyl, in her childhood, she was Princess Radziwill, in her marriage, and now, she is known as Saint Righteous Sofia Princess of Slutsk – one of the 14 Belarusian saints. During the years of the last representative of the noble family of Olelkovich, the public interest was centered on the fight of the famous magnates Chodkiewicz and Radziwill for the inheritance of the Princess of Slutsk and Kopyl Principalities. Today, the religious confession of Sofia Olelkovich, Princess Radziwill, appeared to be on the crossline of the media sights. The published materials of the recent years dedicated to Sofia Olelkovich show social interest in her personality. On the one hand, she is an Orthodox

saint [1; 4–8; 10; 12; 13; 20; 26–28; 32–35; 46], and on the other hand, she is a Catholic substantiated scientifically and attested with archival documents [36–42]. Candidates of sciences and representatives of the Belarusian Exarchate are the main researchers and fighters for the historical truth. In this article, we have considered the works of the belletrists – Yu. Kraszewski, V. Syrokomlya, L. Sunberg, I. Maslenitsyna and N. Bogodyazh, in order to find out what confession they attribute the religious faith of Sofia Olelkovich to, and to define the extent of correspondence of their works to the scientific thought.

The word “belles-lettres” (from French “belles lettres” – beautiful, sophisticated literature) is used in different meanings: it is fiction in a broad sense; it is narrative prose in a narrower one. Belles-lettres is often equated with popular literature. Most researchers consider belles-lettres to be the best part of popular literature. Belles-lettres is heterogeneous; it is char-

acterized with the works that consider problems of their country and era, that correspond to the spiritual and intellectual needs of contemporaries and, in exceptional cases, of subsequent generations. Being a “medium” sphere of the creative writing (both in its seriously problematic and entertaining branches), it is quite closely connected both with the “top” and with the “bottom” of the literature. To a greater extent, this concerns, among others, the historical genre [48, p. 132; 49, p. 96].

Sofia Olelkovich’s fate inspired Yu. Kraszewski to write the work “The Last of the Slutsk Princes” using historical facts, which was published in 1841. Originally, the novel, in the Belarusian language, translated by M. Kenka, was published in the pages of *Maladost Magazine* [18]. A year later, the publishing house “Hudozhestvennaya Literatura” (“Fiction”) published this work in the series “Heritage of the World Literature” with a preface and translator’s comments [19].

Moreover, in 2009, the literature magazine published the historical drama by V. Syrokomlya “Magnates and the Orphan (Sofia, Princess of Slutsk)” translated by I. Bogdanovich [43; 44]. The poetic drama by V. Syrokomlya was written in 1858 within just 10 days, printed in Vilna and staged in Krakow in the following 1859 [2, p. 73]. M. Kenko believes that V. Syrokomlya’s work was written in 1859, 18 years after the story by Yu. Kraszewski who was a good V. Syrokomlya’s acquaintance and published V. Syrokomlya’s first pieces in his journal “*Athenaeum*” [16, p. 8]. M. Kenko may consider the year the drama was staged to be the time it was written. The translator of Yu. Kraszewski’s works – M. Kenko, argues that the writer, relying on the historical sources, has reliably revived the events of the “Trojan War” for the legacy of the last princess of the famous family of Olelkovich. The researcher J. Kostina supports M. Kenka’s idea and quotes his lines [16, p. 8; 17, p. 103].

In the literature studies, the concept “historicism” denotes one of the important features of fiction – the ability to vividly express the features of a

particular historical era based on the fates of specific personalities and characters [48, p. 106]. It is very difficult to define the level of fiction as it goes back to the interrelation of art and reality. Being a historical novelist, Yu. Kraszewski strived for a true reflection of historical facts in his work most of all.

In the foreword to his translation and in other of his publications, M. Kenko contradicts the content of the work “The Last of the Slutsk Princes” regarding the issues of the religious confession of Sofia Olelkovich. First, he writes about the Catholicism of Janusz and Orthodoxy of Sofia, about the agreement to baptize their children; he notes that Yu. Kraszewski does not mention Sofia Olelkovich being Orthodox and firmly adhering to this faith [14, p. 14; 15, p. 5; 16, pp. 10–11]. Indeed, Sofia Olelkovich’s adherence to the Orthodox confession is not mentioned anywhere in the text. The prayers of Sofia are described, but it is not clear under what canons. The image of Ostrobramskaya Mother of God mentioned in the work enjoys special respect among the Christian Belarusians, both Orthodox and Catholic [19, p. 333]. The Chodkiewiczzes do not like the possibility of reuniting with the heretic Radziwills. In addition, it runs counter to the church and state law due to blood relationship and different religious confessions of the engaged couple Janusz Radziwill and Sofia Olelkovich. The Pope, even if he gives his permission for such a marriage, does not bless it. The fifth section of the work “They Waited until Midnight” tells us that the Radziwills and the tribunal officials, an evangelical preacher and a Russian monk would vainly wait for Sofia in Cardinalia. Initially, it is unclear what rite the wedding was based on – the Orthodox rite or the Catholic one. It is only mentioned that it took place in Brest [19, p. 308]. Further, the main character complains to her servant Teresa that the Roman Catholic priest made her and Janusz a man and a wife, but he did not bless them. In the seventh section “Deathbed”, Father Prakop appears in order to give blessing of the soul. Sofia promises the priest not to forget about his Slutsk temple when she shares the

inheritance. When Sofia died, the bells were ringing in all the temples and churches of the city and the villages nearby. In accordance with the content of the story, the inscription on Sofia's gravestone was made by Father Prakop. Suspicion is raised by translator's comment stating that the need to get permission from the Head of the Catholic church shall be understood as Sofia's adherence to Orthodoxy and her desire to get married according to the Orthodox rite [19, p. 334]. In our opinion, the content of Yu. Kraszewski's story testifies to the Catholic faith of Sofia Olelkovich, Princess Radziwill, and the appearance of Father Prakop is associated with the subsequent burial of Sofia in the Slutsk temple founded by her ancestors. We consider the temple and church bell-ringing after the death of the Princess to be the respect of the two confessions to the Princess personally and to the family of Radziwill, as to the main guardians of different confessions on their lands. The reference made by the translator M. Kenko to Sofia as an Orthodox is not substantiated by any archival sources in the preface and comments.

In the preface to the translation of V. Syrokomlya's drama "Magnates and the Orphan (Sofia, Princess of Slutsk)" [43; 44], I. Bogdanovich mentions that the Belarusians honor Sophia as a Christian saint and a great patriot of her native land [2, p. 73]. As known, Christianity has two branches – Catholicism and Orthodoxy. Let us focus our attention on the fact that the term "Christianity" is used in the text of the preface. Orthodoxy is not even mentioned anywhere in the text of the historical drama. When studying the text, only Sofia's reluctance to walk up the aisle with the unloved man is mentioned first. Moreover, Janusz argues about the altar with the dowry brought up to it. According to Karol Khodkevich and Sofia's guardian Grigory Khodkevich, it is obvious that Janusz was a Calvinist, and his struggle with the Radziwills is, first of all, a struggle for faith in a holy church. Besides, a soldier and a beggar talk about the different religious confessions of the Protestant Janusz and Sofia. The Catholic priest who was

supposed to conduct the wedding ceremony under the concluded contract is mentioned both by Krzysztof Radziwill and the guardian Grigory Khodkevich. The officer Peter Wakanda witnessed the presence of the priest in guardian's house for marriage [44, pp. 84–85, 87, 89].

In the artistic interpretation of V. Syrokomlya, a love triangle appears. The marriage with Janusz unwanted by Sofia due to her long-standing love for Karol Khodkevich. The main theme of the historical drama of the XVII century – sacrificing love for the Motherland [3, p. 34]. The heiress of Slutsk and Kopyl Principalities is ready to die next to the unloved Janusz Radziwill for the peace and serenity of her homeland – Poland. It is known that V. Syrokomlya, working as an archivist in Nesvizh, had access to historical documents. According to A. Skepyan, the author had not only made a literary adaptation of the historical events, but also confused the actors, and included those who had not taken any part in them [36, p. 153]. In the preface to the translation, M. Kenko suggests the possibility of using the same archival materials by Yu. Kraszewski and V. Syrokomlya [16, p. 8]. Sofia Olelkovich loves Janusz Radziwill in the work by Yu. Kraszewski, but she loves Karol Khodkevich in the historical drama of V. Syrokomlya. We can explain the discrepancy regarding princess's feelings by the right of belletrists for the artistic coloring of events and for partial fiction. While Vitaly Antonik [8] writes about the lack of information about Sofia's personal life and considers the works by Yu. Kraszewski and V. Syrokomlya to be far from reality, A. Mironovich [25] refers to the story by Yu. Kraszewski as a historical source. The introduction of the "love triangle" and confusion of the characters by V. Syrokomlya and the Yu. Kraszewski's artistic fiction regarding the early death of Sofia due to her husband's indifference are a deviation from the historical truth. As for the "Trojan War" and the Catholic confession of Sofia, the material coincides with the scientific sources [2; 36; 43; 44; 16].

In the works by I. Maslenitsyna and N. Bogodyazh, Sofia Olelkovich is the main character of the short essay novel “Sofia of Slutsk” [24], a historical and biographical essay [23], an article published in the collection of materials of the International Church Scientific Conference [4] and other small publications [22]. The authors attach great importance to the archival sources, but they consider reliable interpretation of the facts to be more important. Many sources are claimed to prove the Orthodox faith of Sofia. They mention Prince Yuri’s last will to baptize his daughter into the Orthodox faith. However, there are no references to any archival sources that testify to the Orthodox faith of Sofia, and there is no last will of Prince Yuri available. According to the co-authors, the contents of the archival documents that list Sofia as a Catholic are the result of the activities of the guardians actively involved in catholicizing the Orthodox Princess and would write all the letters for her, even to Janusz. The co-authors explain Janusz’s “Catholic” letters by prince’s unawareness of his future wife’s confession. At the same time, Archpriest P. Bayankov connects the guidance and upbringing of the future Princess Radziwill with the Suprasl Monastery whose founders were the Khodkeviches [5, p. 195]. Thus, at the same time, the Orthodox educated her, and the “Catholics” forcibly imposed their faith under the guidance of the same guardians. The co-authors believe that Princess Radziwill’s adherence to the Orthodox faith is proved by: Janusz’s Calvinism after marriage, Patriarch of Constantinople’s consent to the marriage, Sofia’s Orthodox priest Hieromonk Prokofiy, her burial in Slutsk Holy Trinity Church, the memorial plate in the Kiev-Pechersk Lavra in honor of Sofia Olelkovich Radziwill, numerous miracles at the relics of Sophia [4, pp. 96–97].

Annotation to the short essay novel “Sofia of Slutsk”, which is the first thing readers pay their attention to, is indicative of an attempt to make a full and truthful description of the life of Saint Righteous Princess Sofia of Slutsk in a popular form for the first time. The preface to the book by N. Golubeva men-

tions that the work was written based on the genuine sources and specific historical facts, it complements our knowledge about the designated historical period [9, p.3]. However, despite the above reviews, the co-authors write that Sofia’s mother was the first to leave this world, or that in 1586, her parents died one after another. At the same time, it is well known that Sofia’s mother – Barbara Kishka, after Yuri’s death (1586), married Gomel Headman Andrey Sapega in 1588 [20, p. 119; 8, p. 31; 38, p. 221].

The reasons preventing the marriage are considered in the section of the short essay novel “Catholic” Intrigue of Khodkevich” including Janusz’s Calvinism and Sofia’s Catholicism ascribed by the Khodkeviches, which the Princess refused to enter. Disagreements between the intending spouses were settled through exchanging messages between the Patriarch of Constantinople and the Pope, which resulted in permission to marry given by the representatives of both confessions. The wedding took place in Brest according to the Orthodox rite, with no indication of the priest who held it and the church it took place in. The short essay novel “Sofia of Slutsk” [24] was issued 17 years after the publication of the historical and biographical essay “The Light of a Distant Star” [23], and this essay was published in the application of a popular women’s magazine in 2009 [22]. Unfortunately, such a significant chronological gap between the publications (14 and 17 years) did not affect the content of the work in any way. One cannot ignore the fact that the works written by I. Maslenitsyna and N. Bogodyazh are not only read, but their texts are also referred to. And when we start reading these texts, “rewriting” of not only separate lines, but also of the whole paragraphs is evident. And we get “the effect of a false snowball.” The similarly named article “The Light of a Distant Star” written by I. Roslik and F. Kitaeva is a striking example of “rewriting” [30]. Regarding the issues of Sofia’s birth and canonization, her parents’ death, the author refers to the historical essay of the co-authors [23]. I. Roslik and F. Kitaeva cite the whole lines

from the well-known book “Memory. Slutsk District. Slutsk” regarding donations and hospitals, arrangements for the baptism of children into Orthodoxy and pilgrimages, chic gold garments embroidered by Sofia herself, and these lines are bottomed with a reference to the material of I. Maslenitsyna and N. Bogodyazh [29, p. 52].

Unfortunately, the works of I. Maslenitsyna and N. Bogodyazh are in great demand among a wide range of readers. In our opinion, the creativity of the co-authors, even though it pretends to be historical, does not correspond to this criterion and generates historical mythology. The authors do not ignore the specific well-known historical events. As for the fate of some specific historical figures, it generates fantasies and fiction with personal interpretation of the content of the well-known archival documents that run counter to the scientific justification.

The same series include the book by L. Sunberg “Princess Sophia of Slutsk” published in 30 copies and, at the request of the author, entered the church parishes named after Sofia of Slutsk and the libraries. The book had appeared as a result of a 20-year investigation of the history of the Orthodox Church, 7 of which had been devoted to the investigation of the life and activities of Sofia of Slutsk. L. Sunberg is convinced in the Orthodox faith of Sofia Radziwill. The book details the precepts of the Princess regarding the Orthodox faith and their fulfillment by the heirs of Janusz from the second marriage. Boguslav Radziwill was one of them (1620–1649). In her childhood, when studying her parents’ archive, Bohuslav’s daughter, Ludwika Carolina, found a certificate, in which her grandfather Janusz Radziwill, fulfilling the will of Righteous Sophia, obliged his heirs to preserve the integrity of the Orthodox faith in the Slutsk Principality. In 1609, Ludwika Carolina confirmed the privileges for the Orthodox population of the principality received during the life of Sofia of Slutsk. Unfortunately, while working on the material of this article, we could not find and analyze the book by L. Sunberg, as the state libraries had

ignored this edition. The publication by N. Shcherbachevich convinces us of the artistic invention of the plot [47].

Note that the power of Orthodoxy in Slutsk after the extinction of the Olelkovich family during the difficult times of the Counter-Reformation was largely ensured by the existence of a powerful Calvin community supported by the Birzhansk Radziwills and the following masters interested in maintaining tolerance in the city [31, p. 61].

Thus, we assert that the works of the belletrists – Yu. Kraszewski, V. Syrokomlya, L. Sunberg, I. Maslenitsyna and N. Bogodyazh can not be ranked together and regarded as equivalent. Yu. Kraszewski and V. Syrokomlya, though deviating from the historical truth to a certain extent, but this concerns love relations, and there is no significant confusion in the biography of the historical personalities due to their works. Based on the analysis of these works, we have come to the conclusion that Sofia Olelkovich was a Catholic. Similarly, regarding the issue of confession of Sofia Olelkovich, Princess Radziwill the content of these works coincides with the scientific thought. Unfortunately, historical facts drowned in a sea of artistic fiction in the works of I. Maslenitsyna and N. Bogodyazh. According to the content of the works of the co-authors, Sofia was Orthodox. The book by L. Sunberg “Princess Sophia of Slutsk” also supports Orthodoxy.

The scientifically grounded data on the personal life and religion of Sofia Olelkovich, Princess Radziwill contain articles and separate editions of A. Skepyan and N. Slizh [36; 37; 38; 39; 40; 41; 42]. The content of the open archival sources taken as a basis for new meaningful and truthful historical works can easily disclose the pages of the biography of famous personalities to the reader and bring the creative work of modern belletrists to a new level. It is common knowledge that a wide circle of readers turns to fiction more often than to scientific literature. We believe that historical fiction works should necessarily focus on scientific thought and

feel personal responsibility to contemporaries and subsequent generations. Especially when it comes to the representatives of one of the most powerful dynasties of Europe – the Radziwills.

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## Section 3. Literature

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### GEOPOETICAL ANALYSIS OF LIVONIA DURING THE GREAT NORTHERN WAR BASED ON "THE LAST NOVIK" HISTORICAL NOVEL BY IVAN LAZHECHNIKOV

**Abstract:** the term geopoetics has a wide interpretation. It is defined as a project of the cultural activity aimed at creating and changing territorial myths and research path, which considers the interaction between literary creativity and geographical space. Defining this term, it is possible to introduce a geopoetical analysis diagram based on three interconnected positions: the writer's personality, the universe of an artwork and its characters. *The Last Novik* historical novel by Lazhechnikov analysis example presented on a diagram, reveals the relationship between time and space in the literary work, as well as the author's interaction with the described events.

**Keywords:** geopoetic, The Great Northern War, Livonia, The Last Novik.

Starting the geopoetical analysis of *The Last Novik* historical novel by Ivan Lazhechnikov, it is crucial to turn to the origins of the geopoethics term and its definition.

The term was initially introduced by Scottish philosopher Kenneth White in 1994, who defined geopoetics as a cultural activity aimed at creating and changing the territorial myths.

Geopoetics, as a way of perceiving the world and artistic creativity, implies the poetics of the space of distant journeys, globalitarism and special intellectual searches of the creator, his appreciation for home and foreign lands, comprehension of natural phenomena's features of both industrial and postindustrial city landscapes and a countryside that kept its distinctive vibe. A vivid example of this is *The Last Novik* novel's protagonist life, which represents an involuntary journey and a constant feeling of homesickness. Almost every chapter including the central character's Voldemar participation represents the

contradistinction of a foreign land and home. For instance, in the fifth chapter of the third part entitled *The Story of the Last Novik*, the character says that his main sorrow is death in foreign lands: *Bitter death in a foreign land, a dead body not sprinkled by the tear of a friend or a fellow, not serviced by a priest, challenged by the beasts — that is the lustration expected of me [1]!*

As a rule, in the context of such a geopoetics understanding oppositions are often found: east and west, nature and postindustrial landscape, ancient times and reality, divine and evil forces, peacetime and war. It also often means an explicit marking of human and nature relations, both peaceful and conflictual. For instance, description of military actions for the creator, who acts as a thinker and analyst is not just a disclosure of action causes and consistent event description, but also a suffering for the death of his people and homeland humiliation feeling manifestation. War is perceived as a desecration and destruction of the land. In *The Last Novik* novel, a blind

man Conrad from *Torneo* misses his homeland and describes the foreign lands in the darkest way, while homeland seems sunny and bright to him. This contrast is transmitted primarily through the description of natural phenomenon and the nature singularity, as well as people living in the area feature characteristics.

Speaking of geopoetics, the importance of personal perceptions and experience is often emphasized, that is also marked by Vasily Shchukin in his research work *The Myth of the Noble Nest*. In his work, he says that the intimate intellectual and emotional experience is closely related to the experience passed in a particular place. Moments of trials and sudden insights often appear in a person's life in times associated with a meeting, an unexpected dialogue that emerged during this meeting. In addition, this meeting can occur not only with other living and spiritualized creatures, but also with a situation or an object, that define any meaning or idea that encourages a person to change or expand his vision for the world [2].

However, analyzing the description of space in a work, it is necessary to remember about the chronotope, that was introduced in 1930 by the philosopher and culturologist M. M. Bakhtin who studied the epic narrative forms and genres of the European novel. His quote from the scientific work *The Forms of Time and Chronotope in Novel* might be an explanation of what included in the concept of the artistic chronotope: *there is a fusion of spatial and temporal signs in a meaningful and specific entity in the literary and artistic chronotope. The signs of time are revealed in space, and space is comprehended and measured by time. The artistic chronotope is characterized by this intersection of rows and merging of patterns* [3]. Consequently, only at a certain time and in a certain space an event that directly depends on both one and the second factor can occur.

One of the founders of humanitarian geography Yi-Fu Tuan also says about the disclosure of space in his work *Space and Place*, noting that the space

in his work stands for a movement and action, and the place has a meaning of involvement and locking. Yi-Fu Tuan emphasizes that the fullness of social and territorial meaning is important for the place as a part of space. Therefore, habitat of each character in a literary work is not just geographical coordinates within his location, but also a special mental form, holding a certain cultural aspect. The concept of space also includes the intersection of social relations. Self-identification with a particular place occurs at the expense of a character's personal contact with a certain territory. The contact of the character with the territory is meant as a re-creation of social ties that are unique for a specific location. According to this definition of the place, it is worth noting that this concept holds a dominant position in the geography of perception. The place is not the character's reaction to a space as a kind of picture, it's definition includes the territorial justification of individuals' society, the self-identification of character's space [4].

Writer's personality is an important part of the geopoetic analysis as well. The general direction of the work depends on writer's way of life and his lifetime conclusions. This can be obtained both consciously and unconsciously. Therefore, in order to evaluate a writer, it is important to consider his era: year and century, the events that took place in those times. *The Last Novik* novel's writer participated in the Patriotic War of 1812, his battlefield experience reflected in *The Field Notes of a Russian Officer*, published in 1820, and became the first large publication of the writer. It was during the foreign campaigns of 1813–1815 that his progressive, democratic and humanistic views took shape. His field notes are characterized by: loud patriotic pathos, anti-serfdom mind, thoughts on the Patriotic War as a nationwide affair [5].

Popular literary topics and art trends, subjects that are common for that time should be taken into consideration. Apparently, most of what is connected with the description of a certain art space and the

temper of its characters is influenced by the writer's subjective view on the current reality. Proceeding from this, it can be concluded that even a novel pretending to historical authenticity shows the reality of the events from one person's point of view only, that person relies on certain conclusions made during his personal reality analysis, which undoubtedly was influenced by his own life experience and the environment.

Returning to the characters of the art space, it should be emphasized that a group differentiation is also appropriate in this category. For instance, a gender based differentiation is due to the fact that men and women in the novel have a certain role, and therefore their own special function. An example of that is the fact that female characters can not participate in battles. Often, women represent a more sentimental and emotional side of society as shown in the work. This can be found in the analyzed *The Last Novik* novel, that has many examples of charactresses occupying their own niche and being more sentimental than male characters. The evidence of that is an emotionally difficult life story told by a blind man and the reaction of Rabe and her fiance Wulff. Wulff remained humble and skeptical about the story, while it seemed heartbreaking for the future Empress. The following dialogue passage from the sixth chapter entitled *The Story of the Blind* confirms this:

– You, old man! – Scintillating anger like a gunpowder Wulff cried. He had something to add, but the girl Rabe looked at him convincingly and the words froze on his lips.

– Leave me to listen to the amusing story of an old man, she said to Zeigmeister, – he is telling it to me [1, P. 86].

The novel has many examples of this kind, the reason for that are also the times narrated in the work, there was a certain etiquette for men and women in the beginning of the XVIII century. Consequently, different parts are given to those male and female characters, that draws a perspective on the general

geopoetical idea of Livonia of that time. According to this Lazhechnikov is characterized by motives, techniques and images of romantic poetry and storytelling, which does not conflict with the literature trends of his time. The next important differentiation is an ethnic one. That is especially important for works describing the ethnic conflicts related to territorial battles. Those are the novels that usually unveil the patriotic motive.

Characters representing a certain nation in this novel usually demonstrate a set of distinctive features and stereotypes associated with this nation. Consequently, the writer does not choose these patterns just by chance. This is due to character's perception of his country reflects a certain set of specialities of his country. As an example can be the blind man's description of nature at his home in Finland in the sixth chapter of the first part entitled *The Story of the Blind*:

I was born in the place, as told by you, where the sun is spinning in the middle of the summer with no rest, where a few days of winter are a round night, likewise each day of the life of a blind man [1, P. 83].

Characters' life distinctive features relies on a certain land's natural phenomena singularity. The description of a musical instrument Kokle in the novel can serve as an example, this instrument was used in Livonia only. The instrument is described in the seventh chapter of the first part entitled *The Vision*: He compared a musical instrument to a harp or a kokle (kokle – a musical instrument used by Livons in ancient times), put in a box; believed that one could use it instead of a pipe organ in churches and that a musician performing on one of these instruments could as well switch to another in no time [1, P. 60].

The eleventh chapter of the first part clearly shows the difficult life of Livonian peasants: *The village girls who were grazing the stock in the field looked with fear at a sullen Swede and tried to pass him cautiously. The peasant rode to the field with his sow singing a lively song with no care which is rare for Latvians* [1, P. 143].

Factors influencing the changes in the environment can be very diverse, but they always, with no exception, depend on the activities of the art space characters. In a historical novel such factors usually are: battle caused territorial divisions, change of power. *The Last Novik* novel is a clear example of these factors changing and shaping the environment.

#### **Conclusion**

The novel tells that all actions taken at a state level depend not on a ruling elite only, but also on each

and every character of a given space, his behavior, actions or inactions in any situation. Drawing an all category geopoetical analysis based conclusion it is worth mentioning that all the paragraphs and subparagraphs of this analysis are closely related. It is necessary to consider all the geopoetical analysis stages that help to recreate the clear vision of the reviewed geospace in order to analyze a specific art space.

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## **THE IMAGE OF THE MOON IN MODERN KOREAN CHILDREN'S LITERATURE OF THE 20<sup>TH</sup> CENTURY**

**Abstract:** The article deals with the image of the moon in modern Korean children's poetry of the 20<sup>th</sup> century. The aim of this study was to investigate the image of the moon in modern Korean children's literature of the 20<sup>th</sup> century. In the work were analyzed poems for children. In modern literary criticism, there are few empirical studies devoted to children's Korean literature. This is the foundation for further research into the development of the Korean children's literature of the XX century. The article is intended for a wide range of readers and those who are interested in literature.

**Keywords:** Moon, children's poetry, image, Korean literature.

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## **ОБРАЗ «ЛУНЫ» В КОРЕЙСКОЙ ДЕТСКОЙ ЛИТЕРАТУРЕ XX ВЕКА**

**Аннотация:** В статье рассматривается образ «луны» в современной корейской детской поэзии XX века. В работе проанализированы стихотворения для детей 윤극영 и 윤석중. В современном литературоведении существует мало эмпирических исследований, посвященных детской корейской литературе.

**Ключевые слова:** луна, образ, корейская литература, детская литература.

Образ – понятие сложное, многогранное и многомерное, связанное с представлениями об отношении искусства к действительности, о роли художника, о внутренних законах искусства, с проблемой художественного восприятия. [2, С. 241]

В процессе создания образа решающую роль играет идейность писателя, его жизненные идеалы, понимание им жизненных явлений, глубина поставленных им вопросов, его жизненный опыт, знание им жизни и наряду с этим художественное воображение, вымысел, позволяющие писателю

изображать картину жизни правдиво, убедительно, верно, отвлекаясь от случайного и подчеркивая типическое.

Поэтому образы в произведении имеют не только индивидуальное, познавательное значение, но и значение воспитательное: воплощая в художественном образе свои идеалы, писатель призывает читателя к тому, что он сам считает прекрасным в жизни.

В художественном произведении чаще всего изображены картины из жизни, которые связаны между собой. Поэт показывает жизнь

не в образах, а наоборот, образно показывает жизнь. Он пытается сохранить определенные черты жизненных явлений, связывает их с восприятием человека, обобщает их при помощи вымысла, и тем самым выражает в них свои собственные идеалы.

윤석중 – корейский детский писатель. Родился в 1911 году, в Сеуле. В 1924 году участвовал

в конкурсе «신소년» со своим стихом «봄». В 1942 году окончил учебу на факультете журналистики Софийского Университета в Токио. В 1970 году **윤석중** становится консультантом в Детском центре. В 1978 году был награжден премией Рамона Магсайся – это наиболее престижная премия, аналог Нобелевской премии в Азии. Названа в честь президента Филиппин.

달 따러 가자

애들아 나오너라 달 따러 가자  
장대 들고 망태 메고 뒷동산으로  
뒷동산에 올라가 무등을 타고  
장대로 달을 따서 망태에 담자

저 건너 순이네는 불을 못켜서  
밤이면은 바느질도 못한다더라  
애들아 나오너라 달을 따다가  
순이 엄마 방에다가 달아 드리자.

윤석중

**Давайте последуем за луной!**

Выходите, ребята,  
Давайте последуем за луной  
Принесите бамбуковую палку и мешковину  
в горы.

Пойдемте в горы,  
Поднимемся высоко в горы и вернемся обратно.  
Цепляем месяц палкой бамбуковой  
И кладем его в мешок.

Над домом Сонхи,  
они не могут зажечь лампу.  
Когда приходит ночь, я слышу,  
Что они не могут даже шить.

Выходите, ребята,  
Давайте поймаем месяц,  
И повесим его тут,  
В комнате мамы Сонхи.

**Перевод Могилко Ю. А.**

Бамбук в корейской литературной традиции символизирует постоянство, хорошее воспитание, длительную дружбу, изящества. В Корее бамбук, как и коричное дерево, является материалом, из которого изготавливали различные товары для быта, например, кувшин для вина, калитку, забор, короб. Считается, что предметы, которые были изготовлены из бамбука, обладают высочайшей прочностью. Луна – это небесное светило, которое является истинным другом. Луна в корейской поэзии функционирует всегда в двух состояниях:

статическом и динамическом. Луна является символом красоты, гармонии, любви и человеческих эмоций. Образ луны воспринимается как небесное тело, видимое ночью, способное излучать свет и изменять свою форму.

윤극영 – корейский детский писатель. Родился в 1903 году, в Сеуле. В 1923 году основал организацию «색동». В 1924 году опубликовал свои первые работы «반달», «까치까치 설날». Дети любили его настолько, что дали ему прозвище «дедушка».



<p>반달</p> <p>푸른 하늘 은하수 하얀 쪽배엔 계수나무 한 나무 토끼 한 마리 돛대도 아니 달고 삿대도 없이 가기도 잘도 간다 서쪽 나라로</p> <p>은하수를 건너서 구름 나라로 구름 나라 지나선 어디로 가나 멀리서 반짝반짝 비추이는 건 셋별 등대란다 길을 찾아라.</p> <p>윤극영</p>	<p><b>Полумесяц</b></p> <p>В маленькой белой лодке, В голубом небе Есть дерево корицы и зайчик. Без паруса и весел, Все еще скользит, Плавно скользит к западному берегу.</p> <p>Плывет через Млечный путь В страну облаков? Куда это путешествие Вдалеке страны облаков? В том направлении блестящий отблеск, Очень далеко, К маяку, свет нового рассвета, Теперь, малыш, найди дорогу...</p> <p><b>Перевод Могилко Ю. А.</b></p>
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В голубом небе была полумесячная луна. Корейцы в давние времена верили в тот факт, что на луне есть деревья и кролики. В данном стихотворении полумесячная лодка с деревьями и кроликами ищут путь к Млечному пути и облачному миру. Это были ассоциации, вызванные народными волнениями, которые давали надежду на обретение независимости корейскому правительству в темную эпоху Японского завоевания. Поэт призывал народ к активным действиям, хотел показать, что даже в самые темные времена будет светить маяк, который укажет верный путь.

Растения в корейском сознании являются своего рода, хранителями вековых традиций. Издавна растения в корейской литературе выступали для создания идеального портрета правителя или даже простого человека – поэта, крестьянина. Растения в корейской литературе используются в качестве метафорических образов.

После захвата территорий Чосон Империей Хань, в 108 году до н.э., последняя разместила там свои колонии. Самой долговечной и могущественной была колония Лолан. Китайские завоеватели передали местным жителям великое мно-

жество элементов китайской культуры. Именно благодаря влиянию Лолана в Корею попало иероглифическое письмо и конфуцианское учение [1, С. 27].

Образ луны и зайца с коричневым деревом пришел в корейскую литературу из так называемой китайской «лунной поэзии». Луна, лунная ночь – это время раздумий. Часто идеальный образ луны сопровождается его отражением в чистой синей воде ручья, реки или озера. Главным элементом луны является заяц, который толчет под деревом корицы зелье бессмертия.

Заяц – в китайской традиции мы можем встретить и другие его названия: усердный заяц, лунный заяц. Наиболее ранее упоминание про лунного зайца мы можем встретить в поэтическом сборнике «Чуские строфы», который был написан в древнем Китае во времена династии Западная Хань. В нем говорится, что в Лунном дворце живет белый лунный заяц, который сидя в тени дерева корицы, целый год толчет в ступе зелье бессмертия. То есть, Лунный заяц символизирует долголетие, а также счастливую жизнь всего потомства.

Небесные светила всегда играли чрезвычайно важную роль в жизни людей: по ним можно было предсказать судьбы государств и правителей, определить сроки сельскохозяйственных работ. Луна и звезды считались обитаемыми мирами, познать законы бытия которых люди стремились всегда, поэтому именно эти светила стали не только одушевлять, но и стремились населить в сознании людей самыми неведомыми и чудесными лунными жителями.

Будучи заимствованным из Китая, образ луны сохранил свою древнюю мифологическую основу, но вместе с тем адаптировался, приспособился не только к обрядово-праздничной культуре корейцев, но и стал неотъемлемой частью поэтической системы. Широкое распространение образа луны было связано с влиянием китайских мифологических представлений, а также с корейскими обычаями и обрядами, в которых это светило играло важную роль.

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## Section 4. Management

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### IMPORTING HUMAN RESOURCE MANAGEMENT INTO TODAY'S MANAGEMENT PROCESS

**Abstract:** Human Resource management is the most happening function as of now. This is so because people offer competitive advantage to a firm and managing people is the domain of HRM. An organization enjoys competitive advantage when it is the only one which can offer a product at a price and at quality while its competitors cannot do so. Fast changes are taking place in the business environment. An organization must have the ability to absorb these changes at a fast rate than in the past, not simply to prove its competency alone but to justify its existence in the dynamic business world as well. All organizations, whether large or small must ensure themselves that they have the competent people capable of accepting this challenge. Human resource management is a relatively modern concept, which involves arrange of ideas and practices in managing people. Human resource is the most valuable resource in any organization because it can function only through people. Human Resource Management has come to be recognized as an inherent part of management, which is concerned with the human resources of an organization. This paper discusses some theoretical aspect of Human Resource Management.

**Keywords:** Human Resource Management, organizations, environment etc.

#### 1. Introduction

HRM is the philosophy of people management based on the belief that human resources are extremely important for sustained business success. An organization acquires competitive advantage by using its people effectively and utilizing their expertise to meet clearly defined objectives. HRM is aimed at recruiting capable, flexible and committed people. Managing and rewarding their performance and developing key competencies [1].

Edwin Flippo defines-HRM as “planning, organizing, directing, controlling of procurement,

development, compensation, integration, maintenance and separation of human resources to the end that individual, organizational and social objectives are achieved.” The National Institute of Personal Management (NIPM) of India has defined human resources – personal management as “that part of management which is concerned with people at work and with their relationship within an enterprise. Its aim is to bring together and develop into an effective organization of the men and women who make up enterprise and having regard for the well – being of the individuals and of work-

ing groups, to enable them to make their best contribution to its success” [2].

**Human Resource Planning** – It is the process by which the organization identifies the number of jobs vacant. **Job Analysis and Job Design** – Job analysis is the systematic process for gathering, documenting, and analyzing data about the work required for a job. Job analysis is the procedure for identifying those duties or behavior that defines a job. **Recruitment and Selection** – Recruitment is the process of preparing advertisements on the basis of information collected from job analysis and publishing it in newspaper. Selection is the process of choosing the best candidate among the candidates applied for the job. **Orientation and Induction** – Making the selected candidate informed about the organization’s background, culture, values, and work ethics. **Training and Development** – Training is provided to both new and existing employees to improve their performance.

## **2. Importance of human resource management**

Human Resource Management is related with effective utilization of human resources. The importance of HRM can be discussed as:

1. Importance concerned with individual organization Human Resource Management can help an organization to achieve to its objective more efficiently and effectively in the following ways: (a) Procurement of required talents through recruitment, selection, placement, inducting, training, compensation and promotion policies. (b) Secures co-operation of all employee of the organization for achieving goals. (c) Proper utilization of human resources for the success of the enterprise. (d) Ensure a future team of efficient and competent workers required for the organization;

2. Professional Importance Professional competency among employees can be achieved through the following ways. (a) Human resource management provides maximum opportunities to employees for their personnel development. (b) Providing healthy relationship among employees (c) Proper allocation

of work among employees. (d) Providing training facilities for the individual development of employees [3].

## **3. Operative Functions**

The operative functions are those tasks or duties which are specifically entrusted to the human resource or personnel department. These are concerned with employment, development, compensation, integration and maintenance of personnel of the organization [4].

The operative functions of human resource or personnel department are discussed below: 1. **Employment**: The first operative function of the human resource or personnel department is the employment of proper kind and number of persons necessary to achieve the objectives of the organisation. This involves recruitment, selection, placement, etc. of the personnel. Before these processes are performed, it is better to determine the manpower requirements both in terms of number and quality of the personnel. Recruitment and selection cover the sources of supply of labour and the devices designed to select the right type of people for various jobs. Induction and placement of personnel for their better performance also come under the employment or procurement function. 2. **Development**: Training and development of personnel is a follow up of the employment function. It is a duty of management to train each employee properly to develop technical skills for the job for which he has been employed and also to develop him for the higher jobs in the organisation. Proper development of personnel is necessary to increase their skills in doing their jobs and in satisfying their growth need.

## **4. Personnel Management vs. Human Resource Management**

Both the terms refer to the one and the same function of the management and that is managing the people at work. However, Human Resource Management is mainly focused on best utilizing the man power by understanding their strength and weaknesses and engaging them in different occupa-

tions so that their productivity can be increased. Therefore, training and development and employee engagements are part of it. Personnel Management, on the other hand, is mainly concerned with maintaining good employee- employer relationship and activities connected with it. Therefore, Personnel Management mainly works around Industrial/ Employee/ Labour Relations and activities connected with grievance handling, negotiations, enforcement of labour statute, looking after welfare of employees and so on [5].

### 5. Concept of career planning

Career planning is the process by which one selects career goals and the path to these goals. The major focus of career planning is on assisting the employees achieve a better match between personal goals and the opportunities that are realistically available in the organization. Career programmers should not concentrate only on career growth opportunities. Practically speaking, there may not be enough high level positions to make upward mobility a reality for a large number of employees. Hence, career-planning efforts need to pin-point and highlight those areas that offer psychological success instead of vertical growth. Career planning is not an event or end in itself, but a continuous process of developing Human resources are for achieving op-

timum results. It must, however, be noted that individual and organizational careers are not separate and distinct. A person who is not able to translate his career plan into action within the organization may probably quit the job, if he has a choice. Organizations, therefore, should help employees in career planning so that both can satisfy each other's needs.

### 6. Conclusions

Human resource is the most important asset of an organization. Human resources planning are the important managerial function. It ensures the right type of people, in the right number, at the right time and place, who are trained and motivated to do the right kind of work at the right time, there is generally a shortage of suitable persons.

However, for organisations trying to implement a more authentic version of HRM this report tries to send the message that good HR practices are not enough. Research around the link between HR and organisation performance has shown that a positive approach to people management, in its very broadest sense, is necessary. Transformational or value-based leadership from the top is essential in that it helps to create a positive organisation culture. So too are the actions and attitudes of line managers who are responsible for bringing 'HR policies to life'.

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## Section 5. Pedagogy

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### **NATURE, STRUCTURE AND CONTENT OF THE “JUNIOR SCHOOLCHILD’S AESTHETIC POSITION” CONCEPT**

**Abstract:** The article actualizes the problem of artistic and aesthetic education influencing the spiritual development of the younger generation and their special attitude to the surrounding world. The author has formulated a definition for the “junior schoolchild’s aesthetic position”, which is absent in the scientific literature as an independent concept. The article presents structural components of the junior schoolchild’s aesthetic position, including the motivational and volitional, emotional and sensory, cognitive, activity and communicative ones. The author of the article has revealed and characterized the manifestation levels for the junior schoolchild’s aesthetic position allowing to trace the development dynamics of the phenomenon under study.

**Keywords:** aesthetic position, pedagogical conditions, structure, level characterization, development.

The necessity to form the younger generation’s spiritual potential actualizes the problem of artistic and aesthetic education providing the development of the student’s special attitude to the world, which we regard as the aesthetic position.

The junior schoolchild’s aesthetic position is his or her attitude to the world of culture and the nature from the point of beauty, their perception based on the artistic image; this is the point of view, the system of student’s views on the art, surrounding reality, own emotional and sensual perception, assessment and corresponding attitude to them, as well as behavior and actions resulting from this attitude and meeting the requirements of aesthetics.

For a broader understanding of the studied phenomenon, the scientific research is based on theoretical methods of cognition beginning, as a rule, with a mental idea of the whole and projecting the

idea on the division of structural elements followed by their deeper and more meaningful uniting into a single system of relations having the nature of a coherent structure.

Proceeding from the above, four main components can be identified in the structure of the junior schoolchild’s aesthetic position: motivational and volitional, emotional and sensory, cognitive, activity and communicative ones.

The **motivational and volitional** component is associated with the junior schoolchild’s desire for aesthetic exploration of the world, presence of aesthetic sensitivity, aesthetic interests and preferences of various stability, presence of positive motivation for the aesthetic activity.

This component allows concluding on the presence of person’s volitional qualities, level of activity, initiative, organization, independence necessary for

the artistic and aesthetic activity, desire to achieve certain results in the field of musical art.

The **emotional and sensory** component describes the emotional intelligence of the student to the beautiful, the ability to admire and enjoy the beauty, perfect phenomena in the art and life, presence of stable emotional ability to empathize with human relationships. It is an ability to adequately reflect artistic images by imagination and reproduce them, admire, experience and express judgments.

The **cognitive** component characterizes the degree of interest in the aesthetic knowledge, completeness and quality of this knowledge and concepts associated with understanding the essence of the aesthetic perception of the surrounding reality phenomena, the ability to appreciate beauty in the life, the degree of evaluative judgment development for the figurative language of art, the degree of knowledge mastering on the laws of artistic creativity. It is an ability to operate the concepts, master the logical operations of comparison, analysis, synthesis, generalization, classification, systematization of facts, ability to establish cause-effect relationships, reason and draw conclusions. It is an ability to show inseparable link between the mental processes and external actions.

The **activity and communicative** component is characterized by the ability to translate the theoretical knowledge and skills tested in the life and art according to the personal initiative and deep conviction to the field of practical application. The student has a desire to present his or her impressions of the nature beauty or a work of art in artistic form, express emotions and feelings in verbal form and outward manifestations. This component characterizes abilities necessary for the student's personal interaction with the teacher and peers, ability to communicate and understand their inner world, ability to hear and identify themselves with others.

Systematic approach to the pedagogical process as a dynamic activity determines the need to identify the levels of manifestation for the studied phenomenon.

The "level" is a concept characterizing the process of development determined by the degree of formation for something.

Thus, the presented features of the structural components of the junior schoolchild's aesthetic position allowed their subdividing into a level characterization to trace the dynamics of manifestation for the studied phenomenon.

The low level of the junior schoolchild's aesthetic position is determined when the desire for beauty as activity motivation is absent or extremely rare, only in seldom cases. There is no interest in the aesthetic activity, music as a form of art. The level of will formation is low, focus on the aesthetic activity is possible under strict teacher's control. The low level corresponds to the absence or rare manifestation of aesthetic feelings due to communicating with the beautiful. There are no reactions or external emotional manifestations, no associations or images while perceiving the proposed musical work, correct answers on determining the musical image are instable. Primitive statements about own experience from the musical work perception do not always correspond to the musical image or they are primitive and poor. The junior student is able to determine the means (tempo, dynamics, register, mode, form) of the musical expression without reliance on the emotional and figurative comprehension of the work content. The nature of drawings does not always reflect the musical images. The student manifests himself or herself in the aesthetic activity only under the teacher's pressure and control. Organization of work with the students having this level requires a special approach for developing a positive attitude to the musical and aesthetic activity. It is necessary to stimulate their interest in the artistic perception of the nature beauty and surrounding reality.

The average level of aesthetic position is characterized by the junior schoolchild's elective interest in the aesthetic knowledge, partial formation of the aesthetic concepts, ideas, skills, low development aesthetic tastes and needs. The student is able to

perceive the general nature of music with no desire to express thoughts and share impressions from the beautiful. Emotionality of perception is complemented by the desire to understand the sense of music: what it is about, get theoretical information (name, plot, and history of creation). Ability to perceive and imagine the sounds of music causing life situations, images and associations corresponding to the spirit of the musical work. There are significant changes in the relationship between the educational process participants characterized by mutual activity of the teacher and student with a feedback between them, which provides adjustment of the learning activities and understanding of the educational material. Along with this, the volitional qualities are not enough formed: understanding of the relationship between efforts and success is present, but the necessary final result is not always achieved.

The high level of the junior schoolchild's aesthetic position is characterized by the desire for beauty. The student experiences aesthetic feelings, has a sufficient volume of aesthetic impressions, needs to enjoy communication with the beautiful and renew this communication.

The junior schoolchild is able to operate with the concepts, master the logical operations of comparison, analysis, synthesis, generalization, classification, systematization of facts, able to establish the cause-effect relationships in the artistic and real life, use complex interrelations of different forms of the reality reflection. He or she is able to operate with images, i.e. compare, combine, emphasize, change them in time or space, transforms semantic contexts of the musical sound. He or she has mastered the semantic understanding of artistic texts, is able to

comprehend the specificity and features of the musical language, able to translate the musical content into languages of various kinds of art. Flawlessly performs tasks and exercises to determine the compositional aspect of the musical work structure, its dramaturgy, musical and information elements of expression (tempo, rhythm, harmony, timbre coloring, melodic construction). Able to immerse himself or herself in "different worlds" and freely travel between the objective reality and virtual artistic one. Capable of completing an integral musical picture, re-creating new sound impressions.

At this level, the junior schoolchild has positive motivation for the aesthetic activity; desire to participate in musical and stage performances, competitions, festivals, academic concerts, understanding of the relationship between the success and efforts made; desire to independently achieve the expected results and particular goals, overcome difficulties. He or she seeks to take an active position regarding the beautiful, demonstrates aesthetic taste in behavior, appearance, manners, speech, objective aesthetic activity.

Such schoolchild has a need and practically participates in building his life as a work of art, creating his external appearance and inner world according to the laws of beauty.

It is extremely important to understand that consideration of individual structural components of the junior schoolchild's aesthetic position allows us to determine the links between them, their interdependence, reflect the content integrity in its specific manifestations and trace the development dynamics for all the components. In turn, this allows us to assess the degree of the studied phenomenon and determine optimal pedagogical conditions.



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## **ARTISTIC TRANSLATION IN THE PROCESS OF STUDYING FOREIGN LITERATURE IN HIGHER EDUCATION: METHODOLOGICAL ASPECT**

**Abstract:** The article deals with the aspects of the artistic translation as a principle mechanism of cross-cultural communication that bring together and enrich people's culture. The principle problems of artistic translation and translator's ways of their overcoming are analyzed in this work. The author draws attention to the importance of writer's style preservation in the translation and the dominance of artistic and aesthetic functions of fiction. The effective forms of assignments are characterized on the base of the text of artistic translation and its original at the classes of the world (foreign) literature at high school.

**Keywords:** artistic translation, translating fiction, adequate translation, word by word translation, comparative analysis, free translation.

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## **ХУДОЖЕСТВЕННЫЙ ПЕРЕВОД В ПРОЦЕССЕ ИЗУЧЕНИЯ ЗАРУБЕЖНОЙ ЛИТЕРАТУРЫ В ВЫСШЕЙ ШКОЛЕ: МЕТОДИЧЕСКИЙ АСПЕКТ**

**Аннотация:** В статье рассмотрены некоторые аспекты художественного перевода как основного механизма межкультурной коммуникации, которая сближает и обогащает культуру народов. Проанализированы основные проблемы художественного перевода и способы их преодоления переводчиком. Обращено внимание на важность сохранения идиостиля автора в переводе. Указаны эффективные формы работы с текстом художественного перевода и оригиналом на занятиях по зарубежной литературе в высшей школе.

**Ключевые слова:** художественный перевод, переводное произведение, адекватный перевод, подстрочник, компаративный анализ, свободный перевод.

Художественный перевод — один из древнейших видов человеческой деятельности, его роль в контексте развития мировой культуры неоспорима. В свое время Александр Пушкин

переводчиков называл «почтовыми лошадками просвещения» [7, 521], а Иван Франко считал, что переводчик прокладывает золотые мосты взаимопонимания между народами [8]. Поэтому неудивительно, что Международная федерация переводчиков выбрала эмблемой своей деятельности образ моста.

Безусловно, что первоначальная функция перевода – ознакомление с шедеврами мировой литературы. Вспомним, об этом еще в 1837 году писал В. Г. Белинский, а именно художественный перевод, по мнению критика, «должен заменить по возможности подлинник для тех, которым он не доступен по незнанию языка, и дать им средства и возможность наслаждаться им и судить о нем» [1, 427]. Бесспорно, что ознакомительная роль художественного перевода важна, но на современном этапе развития человеческой цивилизации, она приобретает второстепенное значение. Рассуждая о художественном переводе как о диалоге культур, Ю. Л. Оболенская отмечает: «Переводы – не способ ознакомления с отдельными произведениями, а средство векового общения культур и народов» [6, 124]. Закономерно, что перевод художественного произведения становится явлением принимающей культуры, ее национальным литературным памятником, поскольку, «перевод — это не факт прошлого, а живое явление литературы, которое в творческом трансформированном виде переходит из одной культуры в другую культуру, вступая с ней в тесное взаимодействие, и, тем самым, продолжая свою жизнь в ней» [2, 8]. Таким образом, теория художественного перевода предполагает взгляд на мировую литературу как на некую общность тенденций, стилей и жанров при всем своеобразии литературных процессов в национальных культурах. Художественный перевод осуществляет межъязыковую и межкультурную эстетическую коммуникацию, создает новые культурные ценности, расширяет границы национальной литературы.

Исходя из таких позиций, изучение специфики художественного перевода является актуальным в рамках курса истории зарубежной литературы, поскольку большая часть произведений мировой литературы представлена переводами. Цель статьи – рассмотреть наиболее эффективные формы работы с текстом художественного перевода и оригиналом на занятиях по зарубежной литературе в высших учебных заведениях.

Дидактическая целесообразность использования понятия художественного перевода в курсе зарубежной литературы (после введения дисциплины «Зарубежная литература» в школах Украины) была аргументирована в работах украинских ученых-методистов В. М. Бабенко, Л. Ф. Мирошниченко, Ж. В. Клименко, О. М. Куцевол. В учебнике Л. Ф. Мирошниченко «Методика преподавания зарубежной литературы в средних учебных заведениях» (2000, 2007, 2010) особое внимание уделено вопросам осмысления школьниками специфики художественного перевода. Автор обращает внимание будущих учителей-словесников на то, что понятие перевода необходимо ввести в литературоведческий словарь учеников уже в 5 классе, при этом постепенно расширяя и углубляя знания обучающихся о художественном переводе [5, 108]. С целью приобретения умений и навыков работы с текстом оригинала и перевода Л. Ф. Мирошниченко выделяет следующие формы учебной деятельности: сравнение подстрочника и перевода; сравнительный анализ нескольких переводов одного произведения; эвристическая беседа об особенностях художественного перевода конкретного произведения; составление сравнительной таблицы; создание учениками собственных переводов. Таким образом, урок литературы, посвященный художественному переводу, является стимулом к началу исследовательской деятельности школьников.

Методические идеи Л. Ф. Мирошниченко развила Ж. В. Клименко, так, ее монография посвящена вопросам теории и технологии изуче-

ния переводных художественных произведений в старших классах общеобразовательной школы, ученым проанализированы литературоведческие, переводоведческие, социологические, психолого-педагогические, лингвокультурологические и научно-методические основы деятельности учителя [3]. Рассматривая современные типы уроков в школе, О. М. Куцевол советует учителям и методистам на уроке компаративного анализа проводить сравнительный анализ произведений разных национальных литератур, что, в свою очередь, дает возможность продемонстрировать ученикам, во-первых, черты, которые объединяют народы, во-вторых, показать своеобразие каждой нации [4].

Затронутые вопросы изучения художественного перевода в школьной практике, безусловно адресованы и преподавателям педагогических вузов, поскольку их задача подготовить высококвалифицированного специалиста в области преподавания зарубежной литературы. Итак, для изучения художественного перевода в курсе зарубежной литературы в высшей школе предлагаем следующие формы и виды учебной деятельности:

1. Формы и виды работы, направленные на усовершенствование теоретических знаний студентов. Эта часть учебной деятельности предполагает изучение специальной литературы, ознакомление с терминологическим аппаратом, подготовку к устному сообщению и т.д. Предлагаем следующие типы заданий:

- определить суть концепции переводчика;
- выявить роль важных художественных деталей, функцию реалий, символов, маркеров, раскрыть их значение;
- определить адекватность художественного перевода.

2. Формы и виды работы, направленные на развитие практических умений и навыков студентов. Данные типы заданий позволяют организовать процесс обучения студентов основам системного, текстуального сравнительно-сопо-

ставительного анализа. Цель заданий — показать модель поэтапного создания художественного перевода от глоссария и подстрочника, через промежуточные литературные редакции к последнему репрезентативному варианту. Таким образом, студенты получают возможность увидеть творческую лабораторию переводчика, получить наглядный материал постепенного, от редакции к редакции роста художественно-эстетического уровня перевода. Важно, что приобретенные навыки и умения, способствуют осуществлению самостоятельного анализа студентов. Кроме этого, на первоначальном этапе компаративного анализа оригинала и перевода, студенческой аудитории предлагаем уже разработанные критерии. Например, 1) передача идейного, эмоционального и образного содержания оригинала; 2) раскрытие национального колорита; 3) сохранение авторского мировосприятия; 4) степень точности и вольности в переводе (лексический уровень); 5) воссоздание звукового образа оригинала; 6) соотношение звучания и значения; 7) сохранение соразмерности пропорций оригинала; 8) соотношение оригинала и перевода на стилистическом уровне; 9) сохранение многозначности подлинника (его подтекста). Выделяем следующие типы заданий:

- описать первоначальное личностное восприятие художественного перевода;
- проанализировать этапы работы переводчика в процессе создания переводного текста;
- осуществить сравнительно-сопоставительный анализ оригинала и перевода на стилистическом, идейно-смысловом, целостном, лексико-семантическом, идиоматическом, экспрессивном, этнолингвистическом и т.д. уровнях;
- раскрыть роль социально-политического и культурно-исторического фона в переводе;
- прокомментировать переводческие ошибки в анализируемом переводе;
- подготовить вопросы, которые помогут сопоставить два и более перевода.

3. Формы и виды работы, направленные на усовершенствование научно-исследовательской работы студентов. Эта часть учебной деятельности студентов ориентирована на изучение дополнительной специальной научной литературы; написание творческих работ, научных докладов и статей. Например,

- охарактеризовать место и роль переводного текста в национальной литературе;
- предложить собственный художественный перевод отрывка текста;
- разработать авторский вариант переводческой манеры с учетом критерий адекватности художественного перевода;
- написать рецензию на художественный перевод;

– изучить вклад мастеров художественного перевода в формирование и развитие теории и практики художественного перевода.

Предложенные типы заданий включает смысловой, целевой и исполнительский компонент. Типы заданий построены по принципу усложнения интеллектуальных действий, в результате которых у студента формируются собственные подходы к изучению художественного перевода. Методически продуманное внедрение в курс зарубежной литературы практики анализа художественного перевода, на наш взгляд, способствует повышению уровня литературного развития студентов, развивает вариативность их сознания, расширяет диапазон культурного поля студента, обогащает способность к интерпретации в целом.

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## Section 6. Philology and linguistics

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### MIXING OF OFFICIAL AND CONVERSATIONAL STYLE IN GERMAN DIALOGICAL DISCOURSE

**Abstract:** The functional varieties of the language influence one another in the conversation. The mixing of official and conversational style and its determination by the different social roles of collocutors is examined in the article.

**Keywords:** dialogical discourse, social roles, mixing of official and conversational style.

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### СМЕШЕНИЕ ОФИЦИАЛЬНОГО И РАЗГОВОРНОГО СТИЛЯ В НЕМЕЦКОМ ДИАЛОГИЧЕСКОМ ДИСКУРСЕ

**Аннотация:** В живой речи происходит взаимодействие функциональных языковых вариантов. В статье рассматривается смешение официального и разговорного стиля, обусловленное различием социальных ролей собеседников.

**Ключевые слова:** диалогический дискурс, социальные роли, смешение официального и разговорного стиля.

О делении речи на диалог и монолог писал в Л. П. Якубинский [1, 118]. Он выделил диалог как первичную, в отличие от монолога, форму речи, характеризовал ее как обмен взаимно обусловленными, краткими репликами, при котором повторение тем и ситуаций ведет к возникновению речевых шаблонов и речевому автоматизму, обратил внимание на преимущественно устную

форму и сопровождение диалогической речи мимикой и жестами. Л. С. Выготский отметил быстрый темп устной (диалогической) речи, ее протекание в виде простого волевого действия с привычными элементами, тенденцию к предикативности [2, 340–343]. Проблему предикативности рассматривал А. А. Шахматов, указывая на существование односоставных предложений,

главный член которых по своему значению соответствует сочетанию субъекта и предиката [3, 94]. В. В. Виноградов понимал под предикативностью отношения предложения к действительности и указывал в этой связи на возможность существования односоставных предложений [4, 43].

Исследуя синтаксическую связь реплик, Н. Ю. Шведова отмечала, что реплики диалога порождаются одна другой, создавая диалогическое единство. Под диалогическим единством (ДЕ) понимается сочетание соседних реплик, первая из которых синтаксически относительно свободна и управляет синтаксисом последующей реплики [5, 232]. Существуют два вида связи смежных реплик: зависимая реплика может быть краткой или повторять состав исходной реплики.

В исследованиях немецкой диалогической речи рассматривались такие особенности синтаксиса диалога как местоименная замена неизменяемой части сказуемого в зависимой реплике [6, 1960], вопросы актуального членения предложения в вопросно-ответных единствах [7–9]. Исследователи пришли к выводу, что стремление избежать повторения сказанного приводит к появлению минимальной редуцированной формы ответа, допускаемой законами данного языка [10]. Исследовалась не только речевая экономия, но и речевая избыточность в виде повторов и переспросов [11–13].

Особое значение для исследования диалога имеет понятие высказывания у М. М. Бахтина, М. М. Бахтин считал высказывание основной единицей речи, в отличие от предложения как единицы языка. Он отмечал, что отношения между репликами диалога (отношения вопроса – ответа, утверждения – согласия, предложения – принятия, приказания – исполнения) не возможны ни между предложениями в системе языка, ни между предложениями в пределах одной реплики. Это – отношения между высказываниями [14, 252]. Предложение, ставшее репликой диалога, по образному высказыванию М. М. Бахтина, как бы вставлено

в оправу из материала совсем другой природы. В одной из своих книг, вышедшей под псевдонимом В. Н. Волошинова, М. М. Бахтин отмечал: «Действительной реальностью языка-речи является не абстрактная система языковых норм и не изолированное монологическое высказывание и не психофизиологический акт его осуществления, а социальное событие речевого взаимодействия, осуществляемого высказыванием и высказываниями» [15, 113–114]. Таким образом, М. М. Бахтин приходит к понятию дискурса.

Для изучения диалогического дискурса важна теория функциональных стилей. В современной лингвистике существует теория функциональных вариантов, которая опирается на теорию Э. Г. Ризель, выделившую язык повседневного общения, официальный язык, язык прессы и публицистики, язык науки, язык художественной литературы [16]. Как отмечает М. Хоффманн, эта классификация может быть пополнена языком рекламы. Функциональные варианты связаны с ситуацией общения, социальными ролями участников, распадаются на частные стили (*die Gattungssprachen*) и далее на речевые жанры (*die Gesprächs-, die Textsorten*) [17, 48].

Функциональные языковые варианты проявляют себя и в диалогическом дискурсе. Существует бытовая, деловая диалог (переговоры), диалог средств массовой информации (интервью), диалог науки (научная дискуссия), диалог художественной литературы (драма). В диалоге могут присутствовать черты нескольких стилей, так, например, черты повседневно-бытового и официального (делового) стиля. Ситуация общения имеет в этом случае официально-разговорный характер. Социальные роли асимметричны [18]. Коммуниканты – частные лица, профессионалы, представители общественных институтов и др. Структурирование диалогического дискурса подчинено решению коммуникативных задач. Диалог разворачивается по определенному сценарию, следует правилам речевого автоматизма, подчи-

няется законам жанра. О деловом компоненте коммуникации свидетельствует обращение Sie, использование форм *Konjunktiv II* и т.д.

В качестве примера рассмотрим официально-бытовые диалоги учебника DaF *kompakt neu. A1–B1* [19]. Один из них телефонный разговор студентки с секретарем профессора. Тема диалога – определение времени консультации [19, 261]. Диалог строится по сценарию немецкого телефонного разговора и содержит два вопросительных высказывания студентки. Первый вопрос “*Ich möchte kurz mit Professor Jung sprechen. Geht das?*” несет чисто стилистическую функцию и следует за косвенно-побудительной частью реплики. Второй вопрос “*Und um wieviel Uhr ist er wieder im Büro?*” выражает вопрос как особую форму мысли [20, 43], выступает как побуждение к сообщению информации [21, 149]. Диалог включает в себя два побудительных высказывания секретаря, опирающиеся на полученную информацию. Ср.: “*Dann kommen Sie um fünf vor halb zwei.*” Это высказывание сопровождается коммуникативно и стилистически важным, выражающим заинтересованность, высказыванием “*Fünf Minuten Zeit hat er bestimmt für Sie.*” Второе высказывание в форме утвердительного предложения имеет косвенно-побудительный характер [22]. Оно содержит характерное для разговорного дискурса множественное употребление служебных слов. Ср.: “*Oder aber Sie kommen um drei Uhr.*” Эти побудительные высказывания непосредственно направлены на решение коммуникативной задачи.

Официально-разговорный диалог происходит в таком институте, как банк. Цель диалога – открытие банковского счета [19, С. 273–274]. Диалог строится по правилам делового дискурса, который включает в себя установление контакта, анализ потребностей клиента, внесение делового предложения, заключение договора [23, 92]. В приветствии клиент называет свое имя, что говорит о внимании к нему со стороны официального института. Диалог содержит вопросы служащей

относительно запросов клиента, информацию с употреблением специальных терминов, вопросы клиента относительно этих терминов, разъяснение терминов и условий. Ср.: “*Fr. Glimp: Also, Sie möchten ein Konto eröffnen, ein Girokonto oder ein Sparkonto? Rui: Ähm, Entschuldigung, ich kenne die deutschen Fachwörter nicht. Was ist denn der Unterschied? Fr. Glimp: Also, wenn Sie Geld anlegen wollen, dann können Sie das Geld auf ein Sparkonto aufzahlen, z.B. auf ein Tagesgeldkonto. Da bekommen Sie Zinsen. Rui: Aha, Geld zum Anlegen habe ich im Moment nicht. Ich bekomme mein Gehalt und muss meine Miete überweisen. Fr. Glimp: Dann brauchen Sie ein Girokonto...*” [19, С. 273–274].

Реплики обоих собеседников содержат местоименные вопросы, что необходимо в конкретной ситуации общения. Большую часть вопросов задает клиент. Служащая банка дает разъяснения. Диалог содержит также характерные для ситуации делового общения вопросы, в которых проверяется правильность понимания полученной информации [24]. Стиль тех и других реплик – официально-разговорный. Разговорность стиля служащей банка выражается в том, что употребляются краткие ответные реплики. Ср.: “*Rui: ... Stimmt das? Fr. Glimp: Nein, nicht immer. Rui: Das verstehe ich nicht. Können Sie das bitte genauer erklären? Fr. Glimp: Natürlich, gern. Rui: Verstehe ich das richtig? Fr. Glimp: Ja, genau.*” В иницирующих репликах служащей модальные слова и частицы употребляются реже (*also, doch*). В репликах клиента употребляется большее число разговорных элементов: междометий (*ähm, aha, ach, hm*), модальных частиц (*denn, also*). Таким образом, речь клиента носит более разговорный, а речь служащей – более официальный характер. Корректность речевого поведения клиента выражается в употреблении *Konjunktiv II* (“*Ich hätte gern ein paar Informationen*”, “*... Ich möchte ein Konto eröffnen*”), извинения (“*Entschuldigung, dass ich noch mal nachfrage...*”).

Диалог в полиции относительно потерянного бумажника начинается с формулы приветствия

и названия имени потерпевшего. Полицейский выясняет особенности происшествия с помощью местоименных и эллиптических вопросов, побудительного высказывания с перформативом *beschreiben* [19, 274]. Ср.: **Rui:** *Guten Tag!* **Polizist:** *Guten Tag! Wie kann ich Ihnen helfen?* **Rui:** *Ich bin Rui Andrade. Ich möchte Anzeige erstatten.* **Polizist:** *Ja. Was ist denn passiert?* **Rui:** *Mein Portemonnaie mit EC-Karte und Kreditkarte ist weg ...* **Polizist:** *... Bitte beschreiben Sie jetzt den Vorfall...* . Стиль разговорной речи обоих собеседников проявляется в частотном употреблении междометий и модальных частиц. **Polizist:** *Hm. Ja, und dann...* , **Polizist:** *Hm, wir brauchen das bitte schriftlich* , **Rui:** *Hm, gut.* "

Диалог со служащим бюро находок открывается формулой приветствия. Он содержит различные виды вопросов и разговорные компоненты – междометия *ähm, hm*, модальное слово *wahrscheinlich*. Ср.: **Rui:** *Mein Name ist Rui Andrade. Ich wollte fragen: Hat vorgestern oder gestern jemand eine braunes Lederportemonnaie abgegeben?* **Angestellter:** *Ähm, da muss ich kurz nachsehen. Hm, ja gestern. Wo haben Sie es denn verloren?* **Rui:** *Hm, ich weiß es nicht genau. Ähm, wahrscheinlich in der Nähe von der Buchhandlung Groß.* "

Официально-разговорная стилистика диалога позволяет клиенту высказать свою радость по поводу найденного бумажника, а его собеседнику – разделить эти эмоции. Ср.: **Rui:** *„Danke, das ist ja wunderbar. Da freue ich mich sehr! Ich habe mich schon große Sorgen gemacht! Die Karten, man hört ja so viel. Ich hatte wirklich Angst.“* **Angestellter:** *„Das glaube ich.“* **Rui:** *„Mein Gott! Da habe ich Glück gehabt! Das ist wie ein Märchen!“* **Angestellter:** *„Ende gut, alles gut!“*

В основе диалога у врача лежит актуальный случай – переутомление пациентки от чрезмерной нагрузки на работе [19, С. 275–276]. Первая сцена представляет собой последовательность вопросов врача и ответов пациентки. Разговорный характер официальному диалогу придает краткость ответных реплик, употребление повторов, междометий, модальных слов

и частиц в репликах обоих собеседников. Ср.: **Dr. Hofer:** *Was genau tut Ihnen denn weh?* **Beate:** *Ja, ich habe Kopfschmerzen, Rückenschmerzen...* **Dr. Hofer:** *Hm, Kopf- und Rückenschmerzen.* **Beate:** *Ja, und Schmerzen in der Schulter, und besonders schlimm sind die Magenschmerzen.* **Dr. Hofer:** *Hm, und die Magenschmerzen. Und seit wann haben Sie alle diese Schmerzen?* **Beate:** *Ähm, ich weiß nicht genau. Vielleicht seit vier Wochen.* "

Вторая сцена диалога начинается с диагноза и настоятельной рекомендации врача, выраженной в косвенно-побудительной форме с модальными глаголами, модальным словом и отрицанием. Разговорный характер придает диалогу употребление эллипса в исходной реплике врача и возражение пациентки с модальной частицей *doch*. Ср.: **Dr. Hofer:** *Also, Frau Scheidt, Sie sind nicht sehr krank, aber Sie arbeiten zu viel und Sie haben zu viel Stress. Daher Ihre Schmerzen. Sie müssen sich unbedingt ausruhen.* **Beate:** *Aber das geht doch nicht; ich muss doch arbeiten.* **Dr. Hofer:** *Das interessiert jetzt nicht. Sie dürfen jetzt nicht arbeiten. Sie müssen sich erholen! Ich schreibe Sie für zwei Wochen krank.* "

Далее вторая и третья сцены диалога развертываются как вопросно-ответная последовательность с вопросами пациентки, содержащими модальные глаголы, и эллипсом, рекомендациями врача в форме косвенно-побудительных предложений (*„Ich verschreibe“, „Sie bekommen“*), побудительных предложений с формами императива и коррелятивов *W-Wort*. Ср.: **Beate:** *Und was soll ich tun?* **Dr. Hofer:** *Gehen Sie jeden Tag ein bisschen spazieren und schlafen Sie viel.* " **Beate:** *Und wie soll ich das nehmen?* **Dr. Hofer:** *Viermal täglich 20 Tropfen vor dem Essen.* " **Beate:** *Und wie muss ich das nehmen?* **Dr. Hofer:** *Tagsüber alle vier Stunden... Und vergessen Sie nicht: Wenn Ihre Erkältung besser ist, gehen Sie jeden Tag spazieren.* **Beate:** *Und wie lange ungefähr?* **Dr. Hofer:** *Hm, am Anfang dürfen Sie nicht so lange gehen...* "

Исследование диалогов позволяет сделать следующие выводы:



1. В диалоговом дискурсе происходит смешение функциональных стилей, в частности, разговорного и официального.

2. Это явление обусловлено особенностями ситуации и неравнозначностью социальных ролей коммуникантов.

3. Прагматические черты официального стиля дискурса: выполнение коммуникантами своих профессиональных, деловых и бытовых обязанностей, выяснение условий выполнения требуемой задачи.

4. Степень официальности/разговорности варьируется от одного частного дискурса к другому (банк, учебное заведение, полиция и др.).

5. Черты делового функционального стиля: наличие деловой темы диалога, употребление местоимения *Sie*, формул приветствия и прощания.

6. Разговорный характер дискурсу придает обыденность ситуации. В речи он выражается в использовании эллипса, кратких ответных реплик, междометий, повторов, модальных слов и частиц. Он позволяет также собеседникам выразить свои эмоции.

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## CHARACTERISTICS OF THE BAYTAJIES

**Abstract:** The characteristics of the Baytajies give a complete insight into the formulation of their poetic and artistic creativity. From the tear of such poetic traits, we note clearly that they were under the influence of Oriental, Persian and Persian poetry. The inner composition of poetic verses proves that they used the oriental form but with themes that conformed to Albanian nature and tradition. They were under Oriental influence but also kept national dignity.

**Keywords:** Baytajies, Albanian, characteristics, oriental impact.

What are the characteristics of poetry of Baytajies, or better said, in what way does the poetry of Baytajies can be characterized?

The Baytajies, like any other literary stream and direction, had their own characteristics, and we might say that the most important ones among them are the following:

The Baytajean literature is presented as a new stream in Albanian literature. Here, once again we must emphasize, that this literature was developed by highly talented poets who formed literary consciousness by combining Arabic-Turkish-Persian culture and that of our folk culture. This symbiosis is of particular importance and is of particular importance. It is hardly a tendency for some people to find that this literature is a religious one, rather ...

The literature of Baytajies is quite advanced with artistic values, it is presented, as well as we have said above, as a new stream of our literature, disconnecting it from the old religious themes, with the themes it initiated by creating new typologies of artistic works, creating a new poetic figure and a new metric school, which comes as a result of the melting of the oriental with that of Albanian oral literature [1, P. 54].

Literature of Baytajies is an expression of a social class that was taught and formed in Islamic religious schools. It is more than true that we emphasize, but we should also look at the other side of the coin, too.

This literature had no wider communication with the masses, it was inherited only through manuscripts and verbally and was unable to be published. So rightly there is the question: Why was this happening, or not? The failure to make original and translated works of Albanian Alhamiados at the time they were created, and even when they could exert a greater influence on the actor's acceptance, if we accept the theory that the literary art that is fed by the objective reality should be returned that reality through works to influence its course is rather an objective than a subjective handicap. That is because the Arabic alphabet printing houses at that time were very rare, although in the Ottoman Empire there were Arabic prints in the 18th century, but they were inaccessible to Albanian alhamiados [1, P. 10]. So, from this very creativity, it was written by hand and memorized.

The Baytajean poets think that poetry arises as an act of inspiration that the poet comes from abroad as an "Hidajeti Hak" – (Direction of Truth), thus as a divine gift or a divine inspiration. Understandably, all Baytajies had an idealistic concept on the act of

inspiration. For example, Ibrahim Nezim (Frakulla) says inspiration is the divine gift of God. He says that poetry is an inspiration from God, it is not something simple [2, P. 176–177].

In every poem, the Baytajejan poet emphasizes his own name, at first, and at the end of poetry. In addition to that, they mention the year when they wrote the poem or the year when the event occurred. It is a general feature that they mostly created autobiographical poetry, since their poetry can be used to construct the life path and the characteristic features of its authors, which is, of course, not enough [1, P. 55]. Undoubtedly, this tradition of emphasizing the name is taken from oriental poetry, namely the mystical poets of the Islamic East.

Objectively viewed, this alphabet, though not including all the Albanian language phonemes, has had some advantages. With 28 graffiti and three diacritical marks, with Arabic graffiti phonemes *dh*, *th*, *ë*, the Arabic alphabet was offered the opportunity to write in Albanian with less difficulty [1, P. 9].

The Albanian Baytajejan poets used dense refrain to achieve more emotional effect. This feature, however, is under the influence of poetry and poets of the Islamic East. Refrain, of course, in a long poetry can have an adverse effect, can trivialize, can even monotone the interior of poetry, if it is not sufficiently functional and if it, from the verse to the verse, does not increase or accumulate its values, a phenomenon, an absurdity, a social pathology. And only when poetry has social, political premise and when it comes to antithesis with an overwhelmed or distorted thesis, it may have the right effect and it can achieve emotional value [1, P. 108].

The Literature of Baytajies was developed in all territories where Albanians lived, within the borders of Albania and abroad.

In other words, the literature of Baytajies was developed throughout Albanian ethnic spaces, but also wider, in different cities or walks where Albanians lived and acted, such as Istanbul, Cairo, Beirut, Damascus, Baghdad, Tehran and so on. In this context,

it should be said that this literature in Kosovo appears very early, and during the 19th century, it was in full context with our National Movement, therefore it has deserved and deserves a more serious approach, either in its study or at the meeting textual material, which is mostly distributed to personal libraries, and therefore, there is a greater risk of losing or remaining in anonymity [1, P. 112].

Many poets of Albanian origin had made a name in civilization and Turkish culture, some of them even fully assimilated. However, most of them did not lack national conscience, but proudly claimed that they originate from Albania and that they are Albanians.

Also, the assertion that the beginnings of Alhamiados in Kosovo are even earlier, are taken from Hasan Kaleshi [5], Baba Rexhepi [6], Sami bej Frashëri and others. Even Sami Frasher, in his work “Albanian Personalities in Kâmus Al-A’lâm” [3], mentions Jahja bej Dukagjin-Zade, Pristinasi Mesihit, Sersem Ali Dede, Suzi Prizrenasi etc., and all these were poets.

*Houroufism* is a multiplicity of the altered version of the Arabic word *Al-harfu*, *harfun*, which, in Albanian, means *letter*, *the letter*; For *Hourouf*, it is an Arabic plural of the word *harphun* means *letters* [7, P. 328]. Since we have explained the notion of *houroufism*, it is worth pointing out that celibacy, often in their poetry, used this form of writing. So they wrote on the basis of letters (letters), eg. A, B, C, and then within these created their verses, respectively their verses were started according to the Arabic alphabet Elif, Be, Te, The, and this way of writing was quite poetic and gave shading nuances. There are many who have used this writing method, and consequently lack the high artistic values and effects created by this type of writing.

In the following, we will try to give examples of houroufism, where what adds interest to us is undoubtedly the many elements of oriental language used, and it would not have been otherwise, since this method, only through the way of the poets of the Islamic East, it could be productive and successful.

Shaykh Jonuzi wrote poems based on Arabic letters starting from the Alif (the first letter A) and continuing to the last letter Ya, and of course, his poem "Alif" is distinguished by the mystical and Sufi-Islamic theme.

Elif

Elif One is written from the Eternity...

Shaykh Jonuzi continues with each letter, to finish with the last letter:

Je (Ya)

Je: Je the truth come and be ... [4, P. 311]

Nesibeja from Gjirokastra also based her poem "Gjyftei Nesibe" on Arabic – Ottoman alphabet:

E – Elif, God in the ibtida,

B – Bism – I'll do bayan,

TE – To us, it is wajeb,

THE – THE, say about Shaykh Ali,

JE – Yeah, they're too blind [4, P. 272].

We have to point out that this poetry is of a patriotic character and refers to the war of Albanians against Greece, which began on April 18, 1897.

In conclusion, it can be said that these characteristics of Baytajies indicate the spirit of Islamic oriental influence in the form and manner of poetry and poetic verses, but of a general national and religious character, because such verses describe Religious, Sufi and Patriotic feelings. They have been educated in oriental institutions but have never forgotten that they are sons of the Albanian people, who should serve the Albanian interests.

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## **THE VARIANTS OF PHRASEOLOGICAL UNITS DENOTING A HUMAN'S APPEARANCE IN ARMENIAN**

**Abstract:** The article discusses the variants of phraseological units denoting a human's appearance in Armenian. The article analyzes lexical, grammatical (morphological, syntax) and quantitative variants and shows the structure types and lexical-grammatical features of phraseological units denoting a human's appearance. In the plan of formation of these variants the ways of expression of dominant component, the grammatical features of a dependent member, the position of the elements of combinations play important role.

**Keywords:** phraseological units, phraseological units denoting a human's appearance, variants of phraseological units: lexical, grammatical (morphological, syntax), quantitative.

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## **ВАРИАНТЫ ФРАЗЕОЛОГИЧЕСКИХ СОЧЕТАНИЙ СО ЗНАЧЕНИЕМ ПРИЗНАКА ЛИЧНОСТИ В АРМЯНСКОМ ЯЗЫКЕ**

**Аннотация:** В статье рассматриваются варианты фразеологизмов со значением признака личности в современном армянском языке, а также анализируются их лексико-грамматические особенности. Варианты фразеологизмов имеют следующие структурные типы – лексические, грамматические / морфологические и синтаксические / и количественные. При формировании вариантов фразеологизмов со значением признака личности значительную роль играют грамматические особенности главных и зависимых компонентов, а также порядок слов сочетания.

**Ключевые слова:** фразеологические сочетания, фразеологизмы со значением признака личности, варианты фразеологизмов: лексические, грамматические / морфологические и синтаксические / квантитативные.

Фразеологизмами являются готовые или воспроизводимые устойчивые сочетания, которые имеют формальную словесную независимость, неустойчивую синтаксическую связь. Фразеологизмы характеризуются переносным значением компонентов, постоянством лексического состава и структуры, целостностью общего значения. На основе этих признаков в специальной литературе отличаются виды фразеологических единиц [4, 23–29; 2; 5].

В семантических группах фразеологизмов отличаются такие сочетания, которые выражают признак личности /ФСЛ/. Такие сочетания являются двухкомпонентными, трехкомпонентными или многокомпонентными структурами, в плане выражения которых есть слова обозначающие животных, птиц или пресмыкающихся (*առնուծի սիրտ ունենալ* – иметь львиное сердце (Иногда переводы фразеологических единиц даются дословно, *աղավառնի սիրտ անսեղ* – невинный как голубь, *օձի սիրտ իմաստուն* – мудрая как змея), *части тела человека* (*քար սիրտ* – каменное сердце, *գլուխը քարձր սահել* – высоко держать голову), *божеств и религиозно-исторических личностей* (*Աստծո նման* – подобно Богу), *атрибутивных предметов* (*սերերի սիրտը* – сладкий как мед, *ծաղկի սիրտը հոտավետ* – ароматный как цветок), *цвета* (*սպիտակ սիրտը ճերմակ* – белая как стена, *սևուխի սիրտը սև* – черный как уголь, *նրան նման կարմիր* – красный как гранат) [8, 24–27].

ФСЛ характеризуются особенностями структурно-семантических групп, вариантов, морфологических и синтаксических категорий.

В языках варианты появляются вследствие того, что число грамматических значений намного больше, чем средства языкового проявления. Такие варианты встречаются почти во всех уровнях

языковой системы: фонетической, фразеологической, словообразовательной, морфологической и синтаксической. Эти варианты обычно включают знаменательные слова и морфемы, словоформы, морфологические и синтаксические единицы [3, 95].

В данной статье мы представим варианты ФСЛ в современном армянском языке. Эти варианты интересны в плане соотношений выражения и содержания фразеологических конструкций [8, С. 71–82, 141–145]. Фразеологические варианты требуют соблюдения содержания во всех вариантных рядах и дифференциации в плане выражения.

В рамках ФСЛ в армянском языке присутствуют почти все виды вариантов словосочетаний – лексический, грамматический, квантитативный [3, С. 213–216].

**А) Лексические варианты ФСЛ** такие синонимические пары, которые различаются синонимическим компонентом, одновременно сохраняя некое семантическое сходство. Лексические варианты имеют следующие конструкции:

- а) варианты с предлогами;
- б) варианты с главным компонентом;
- в) варианты с подчинительным компонентом.

1. В рамках ФСЛ вариантность выявляется в таких сочетаниях, в которых налицо синонимические предлоги – *սիրտ // նման, որտեղ // իբրև – как, подобно*. Притом такие сочетания бывают: а) двухкомпонентные или однополюсные – *սիրտ սիրտ // սիրտ նման* – как гора // подобно горе, *սիրտ սիրտ // սիրտ՝ սիրտ նման* – как ягненок // подобно ягненку, *իրև արծիվ // արծիվ նման* – как орел // подобно орлу, б) трехкомпонентные или двухполюсные – *Արիլեսի սիրտը քաջ // Արիլեսի նման քաջ* – храбрый как Ахилл // храбрый подобно Ахиллу, *օձի սիրտ իմաստուն // օձի նման իմաստուն* – мудрая как змея.

2. Вариантность с главным компонентом встречаются в таких конструкциях, у которых синонимические компоненты выражены глаголом или существительным.

а) Синонимические компоненты выражены существительным: գլուխը պինդ // ճակատը պինդ – крепкая голова, մի մատը չարժենալ // ճկույթը չարժենալ – мизинца не стоит, թրջած մուկ // թրջած հավ – мокрая курица, լեզվի տակ փուշ չլինել // լեզվի տակ ոսկոր չլինել – язык без костей.

б) Синонимические компоненты выражены глаголом: արյունծի սիրտ ունենալ // արյունծի սիրտ կրել – иметь львиное сердце, քիթը բարձր պահել // – քայլել – задирать нос, մատը մատին չտալ // – չխփել – палец о палец не ударить.

Иногда глагольные синонимы создают трехкомпонентное сопоставление գլուխը բարձր բռնել // – պահել // – քայլել – *высоко держать голову*, արյունը եռալ // – եռ գալ // – եփվել – *кровь кипит*.

Исследуемые варианты могут комбинироваться. քաջ և արի ինչպես Աքիլլեսը // արի ինչպես Աքիլլեսը – քաջ և արի ինչպես Աքիլլեսը – храбрый как Ахилл // *бесстрашный как Ахилл* / – храбрый и бесстрашный как Ахилл:

3. Варианты с подчинительными компонентами образуются синонимами зависимых членов: ամուր ձեռք // երկաթե ձեռք – крепкая // железная рука, երկաթե նյարդեր ունենալ // պողպատե նյարդեր ունենալ – иметь стальные // железные нервы:

Лексические варианты могут создаваться такими компонентами, которые в языковом плане не являются синонимами. գլուխը դատարկ // վերնատարկը դատարկ – пустая голова, իբրև արյուն // իբրև վիշապ – *как лев* // *дракон*:

**Б) Грамматические варианты** возникают на основе морфологических и синтаксических особенностей компонентов.

1. Грамматические варианты создаются падежными парами номинативных сочетаний, формами единственного-множественного числа, наличием – отсутствием артикля, а также сопоставлением залоговых значений глагольных компонентов:

а) падежными парами (примеры, которые отмечены со звездочкой, в русском языке не имеют эквиваленты): աշնան // աշունքվա աղվես\*, գլխում // գլխին խելք չլինել\* – в голове ума нет [1, 6–7, 17–19, 94; 6, 20–43, 253–259; 9, 11–34],

б) формами единственного-множественного числа: գլխիդ // գլխերիդ ձյուն գա\* чтоб голова твоя покрывалась снегом, երեսը // երեսները ճերմակ – белое лицо // белые лица;

в) сопоставлением залоговых значений: աչքը մտնել // մտցնել\*, մեջքը պնդանալ // պնդացնել\*, սիրտը կարծրանալ // կարծրացնել\*, սիրտը քրտնալ // քրտացնել\*;

г) дифференциацией артикля: գլխիս // գլխիդ ձյուն գա\* – чтоб голова моя // твоя покрывалась снегом.

2. Синтаксические варианты фразеологизмов обусловлены варьированием порядка слов: կաշին հաստ // հաստ կաշի – толстокожий // кожа толстая, սառը գլխով // գլուխը սառը – с холодной головой // голова холодная, սիրտը սև // սև սիրտ – с черным сердцем // сердце черное, արյունը կարմիր // կարմիր արյուն – кровь красная // красная кровь, սիրտը լայն // լայն սիրտ – сердце открытое // открытое сердце, քաղցր լեզու // լեզուն քաղցր – сладкий язык // язык сладкий, գլուխը դատարկ // դատարկ գլուխ – пустоголовый // голова пустая:

В) Квантитативные варианты имеют разный состав компонентов – лаконичный и объемный. Эти варианты образуются, когда главный компонент имеет дополнение, выраженное словом или словосочетанием:

а) дополнение-компонент выражается словом: արյունը եռալ // արյունը երակներում եռալ – *кровь горит* // *кровь горит в жилах*;



б) словосочетанием: *ւարի անասուն* // *բերանը կապած ւարի անասուն\** – горная скотина // горная безмолвная скотина;

в) дополнение-компонент выражается глаголом, в таких случаях двухкомпонентные единицы превращаются в трехкомпонентные: *ւիրտը բար* // *ւիրտը բար լինել* – каменное сердце // иметь каменное сердце, *ւիրտը բաց* // *ւիրտը բաց լինել* – открытое сердце // иметь открытое сердце, *բար ւիրտ* // *բար ւիրտ ունենալ* – каменное сердце // иметь каменное сердце, *ւլ ւիրտ* // *ւլ ւիրտ ունենալ* – черное сердце // иметь черное сердце;

г) компонент-дополнение заменяется словосочетанием: *գառան ւելու հլու և հնազանդ* // *գառան ւնրթի հազած գալ* – волк в овечьей шкуре // волк одетый в овечью шкуру, *աղավուն փետուրներով* // *աղավուն փետուրներ հազած* – с перьями голуба // одетый в перья голуба.

Квантитативные варианты могут образоваться с факультативным компонентом. *գառան ւելու* // *գառան ւելու հլու* // *գառանհլու և հնազանդ* – как ягненок // кроткий как ягненок // как рабски кроткий ягненок.

Таким образом, вариантам фразеологических ФСЛ в армянском языке свойственны некоторые структурные типы – лексические, грамматические, квантитативные. При формировании вариантов фразеологизма значительную роль играют грамматические особенности как главных, так и зависимых компонентов.

Исследование такого рода имеет не только лингвистическую, но и лингво-философскую ценность: в процессе исследования выявляется языковое выражение вариантов ФСЛ, а также владение обществом в сфере языковой абстракции объективной действительности.

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## SEQUENCE OF COMPOUND SENTENCES IN TAJIK AND ENGLISH LANGUAGES

**Abstract:** In this article we analyzed the sequence of compound sentences in Tajik and English languages. Under certain conditions, partly semantic and partly stylistic, a use of tenses is also possible which runs counter to the rule of sequence. During the comparing of two languages we have given some important sentences for the wide sphere of students and researchers.

**Keywords:** Sequence, compound sentence, simple sentence, expression, clause, expression.

Nowadays the linguistic science is going forward and day by day and opens the new peculiarities of languages. The language is changed as an alive system i.e. it loses some useless things and gets new ones. The modern linguistics' tries are devoted to fixing meaning of expression in a language, i.e. to short expressions of meaning. Therefore a language uses complicated sense of expressions in one sentence, a compound sentence, which reflect thoughts of several simple sentences.

There are many definitions of compound sentences in modern linguistic science and the most famous one is that compound sentences consist of clauses joined together. The semantic relations between the clauses making up the compound sentence depend partly on the lexical meaning of the conjunction uniting them, and partly on the meanings of the words making up the clauses themselves.

A compound sentence is most effective when you use it to create a sense of balance or contrast between two (or more) equally-important pieces of information. There is theory on the unity of communication type, which recognizes compound sentences as a special sentence type.

Every clause is, in a sense, a miniature sentence. By coordination clauses are arranged as units of syntactically equal rank, i.e. equipotent. The leading clause and a sequential clause. By subordination they are arranged as units of unequal rank, one being categorically dominated by the other.

In English language the main role of making up a compound sentence plays also the sequence of predicates of each clause, i.e. "sequence of tenses".

The term "sequence of tenses", though widely used both in practical language teaching and in theoretical investigation, has still not received a clear and commonly accepted interpretation which might be used as a firm basis for further research in this field.

The different interpretations of this term are first of all distinguished by the scope of its application. In the widest possible sense the term "sequence of tenses" might include practically all cases of the use of two or more finite verb forms within a sentence. Taken in this widest sense, "sequence of tenses" would include such phenomena as the use of tenses of two homogeneous predicates in a sentence, or that of the predicate verbs in two clauses within a compound sentence.

Sequence of tenses is the use of a tense form in a subordinate clause which is not in accordance with the meaning of the tense form itself but is conditioned by the tense form of the predicate verb in the head clause.

There are two rules of sequence of tenses in English compound sentence:

1. If the verb of a head clause is in one of the future or present tenses, the verbs of subordinate clauses will be used in required tenses by the sense of the clauses:

*I will remember everything about her and tell them* (2.3, 32). (Ман харякчизро дар бораи ӯ ба ёд хоњам овард ва онњоро хоња гуфт).

*If you take your daughter, she will become like you* (2.3, 38). (Агар ту духтаратро гирӣ, ӯ монанди ту хоњад шуд).

*Well, I'm afraid I will have to take this, Potter* (2.4, 172). (Хуб, метарсам, ки инро ман бояд гирам, Поттер).

*The aunts are looking at me as if I had become crazy right before their eyes* (2.3, 31). (Холањо ба ман чунин менигаристанд, ки гуё ман дар пеши чашишон девона шуда бошам).

2. If the verb of a head clause is in the past tense, the verbs of subordinate clauses will be used in following tenses by the sense of the clauses:

a) The verbs of subordinate clauses use in the Past Indefinite or in the Past Continuous to express an equal time of action of subordinate clauses concerning to the head clause:

*Harry sat down on his bed, grabbed Errol's package, ripped off the brown paper and discovered a present wrapped in gold* (2.4, 12). (Њарри дар љогањаш нишаст, чомадони Эрролро зада гирфта коѓази хокистаранро бароваарду туњфаеро, ки бо тилло печонида шуда буд ёфт).

b) The verbs of subordinate clauses use in the Past Perfect to express a pasttime of an action of subordinate clauses concerning to the head clause:

*He shot a nasty look sideways at Harry, whose untidy hair had always been a source of great annoyance to Un-*

*cle Vernon* (2.4, 18). (Ў бо нигоњи ѓазабноке ба Њарри нигарист, њамон одаме, ки мӯи парешонаш њамеша асоси бисёр ѓазабнок шудани амаки Вернон буд).

*Auntie said our mother was so thoughtless she had fled north in a big hurry* (2.3, 35). (Хола гуфт, ки модарамон чунон беандеше буданд, ки саросемавор ба шимол гурехтанд).

c) The verbs of subordinate clauses use in the Future in the Past Indefinite to express a future time of an action of subordinate clauses concerning to the head clause:

*Now Harry understood why Hagrid had said it would come in useful.* (2.4, 44). (Акнун Њарри дарк кард, ки барои чи Њагрид гуфта буд, ки он лозим хоњад шуд).

*Everyone looked quickly at Professor Lupin to see how he would take this* (2.4, 99). (Њар як кас зуд ба профессор Лупин нигаристанд, то будинанд, ки ӯ чи гуна инро хоњад гирифт).

It will not do to assert that sequence of tenses is a general law applying to all kinds of subordinate clauses and then to class all cases where this does not hold good as exceptions. The rule of sequence applies to a limited number of syntactic situations only. Sequence of tenses applies to certain types of subordinate clauses only, and these are, object clauses and adverbial clauses of purpose.

Sometimes an object clause has its predicate verb in the present tense, though the predicate verb of the head clause is in one of the past tenses. This may be due either to the contents of the subordinate clause, or to the stylistic colouring of the sentence. The contents of the subordinate clause may tell on the tense of its predicate verb if the statement contained in it is to be presented as something objectively true, rather than as somebody's utterance. This may be seen, for example, in the following passage, where the speaker, reporting another speaker's words, does not mean merely to report them as the other man's utterance but presents them as intrinsically true, no matter who the speaker may have been. Sentences like the following, with no sequence of tenses after a

main clause with its predicate verb in one of the past tenses, are by no means rare:

*She had made me understand that not only her mother and brother, but you also, are well acquainted with the story of my acquaintance with Mrs Hurtle (2.2,78). (Ў ба ман фаъмонд, ки натавьян модараш ва бародараш, балки ту ӯам дар бораи шиносӣ ман бо хонум Ҳуртл фаъмидаӣ).*

The choice between the two alternatives is entirely dependent on a scholar's viewpoint and it is not possible to prove that either of the two is the only correct one. If we prefer the former view, the notion of sequence of tenses will be taken in a wider sense, so as to include those types of sentences which admit of a different explanation. If we adhere to the second, the notion of sequence will be narrower, and will include only the sentences which do not admit of any other explanation. According as the one or the other view is endorsed, both the definition and the treatment of the sequence of tenses will have to be adjusted to it.

Having to make up our mind in favour of either one or the other alternative, we will decide to choose the narrower view, that is, to define sequence of tenses as a use of a tense entirely and unequivocally due to the tense form of the predicate verb in the head clause.

As for stylistic peculiarities connected with the use of tenses in an object clause, it may be noted that absence of sequence, that is, the use of a present tense in a subordinate clause with a head clause having its predicate verb in a past tense, seems to characterise informal speech.

Sequence of tenses as a rule is not written for compound sentences in Tajik. The difference be-

tween Tajik and English is based on that clauses in compound sentences can be used in different tense by logic i.e. the tense of predicates of subordinate clauses do not depend of the predicate of a head clauses.

*Ҳар кас медонист, ки имшаб ҳама чизҳоро хунук мезанад ва фардо гундор-гундор сар мешавад (2.1, 176). (Everyone knew that everything would be frozen and tomorrow would begin to gather them).*

*Фирӯза аз чашимони Асо хонда дид, ки мехоҳад ҳадяи Махсумро рад кунад, бинобар он зуд ба галл даромада гуфт (2.2, 313). (Firuza saw that Aso didn't want to get Mahksum's present therefore she quickly came in and sad).*

*Љӯраҳои вай хурсанд буданд, ки ин чанд рӯз базму айше доранд ва насиб бошад, онҳо низ ба ин мурад хоҳанд расид... (2.2, 336). (His friends were happy and had a party for several days; they hoped that, they would have it too).*

The tree given compound sentences show that the tense of each clause is independent i.e. irrespective of a head clause's tense the tenses of subordinate clauses are used by logic.

The general conclusion on sequence of tenses would then appear to be this, that it is the rule in Modern English, but not a rule that holds good in all cases equally. Under certain conditions, partly semantic and partly stylistic, a use of tenses is also possible which runs counter to the rule of sequence. And sequence of tenses in Modern Tajik expresses not by some definite rule of following fixed verb tenses, but it expresses by the required sense of expression.

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## **TURKMEN LITERATURE IN THE RUSSIAN SCHOOL**

**Abstract:** The article reveals the problem of studying native literature in the Russian school. Turkmen literature is a subject of study, which can become an important material for studying world literature in a multinational country.

**Keywords:** Turkmen literature, native literature, Russian school.

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## **ТУРКМЕНСКАЯ ЛИТЕРАТУРА В РУССКОЙ ШКОЛЕ**

**Аннотация:** В статье раскрывается проблема изучения родной литературы в русской школе. В качестве предмета изучения взята туркменская литература, которая может стать важным материалом для изучения мировой литературы в многонациональной стране.

**Ключевые слова:** туркменская литература, отечественная литература, русская школа.

«Российская Федерация многонациональна, многоязычна, поликультурна, а по сохраняющим жизнеспособность традициям – и полицивилизационна. Данное обстоятельство ставит перед отечественной школьной системой принципиальные организационные и содержательные языковые и культурологические проблемы, направленные на изучение и развитие единства многообразий общечеловеческих ценностей» [1]. Диалог культур становится нормой современной обществен-

но-политической, социальной жизни российского общества.

«Литература – неотрывная часть духовного наследия народа, ее нельзя изучать вне целостного контекста культуры. Осмысление литературы как национального явления, воплощающего в себе историческую, этическую и эстетическую память народа, составляет существо взгляда на эту литературу как на среду существования. При обучении учащихся национальной литературе

в русской школе ставится задача формирования личности, обладающей патриотической, гражданской, этико-эстетической образованностью и воспитанием, коммуникативной и поведенческой компетенцией» [1].

Изучение национальной литератур предполагает изучение произведений великих писателей, богатейшего национального фольклора. Гафиятуллина Э.Х. рассматривает в качестве основы изучения родной литературы культурологический подход, который «помогает уяснить, как литературное произведение, являясь само по себе фактом духовной культуры народа, аккумулирует и в опосредованном виде представляет факты иных культурных сфер... Оно может способствовать восприятию и пониманию самых разнообразных реалий жизни народа – носителя языка; освещать факты его истории, знакомить его с обрядами, обычаями, с его религиозными представлениями. Культуроведческая информация не носит здесь чисто иллюстративного характера, литературное произведение не становится лишь материалом для анализа, а сохраняет свою значимость именно как явление художественной литературы, так как культурные реалии, включенные в образную систему, рассматриваются не сами по себе, а являются органической частью этой системы.

На уроках родной литературы пристальное внимание уделяется изучению выраженного с помощью образных языковых средств видения мира героев произведений, ярко отражающих систему знаний действительности, формирующейся в результате контактов с окружающей реальностью и раскрывающей национальный характер. В языковой картине мира этнический менталитет анализируется в ключевых концептах, анализ которых на уроках татарской литературы учащимися русских школ позволяет заглянуть в сердцевину родной культуры [1].

Обращая внимание на преподавание литературы в русской школе, стоит отметить, что вопрос

национальных литературы (родной, как прописано в Федеральном государственном образовательном стандарте) является неременным условием освоения гуманитарного знания. В стандарте видна четкая ориентация на формирование национального самосознания личности. Так, школа должна воспитать выпускника, «любящего свой край и своё Отечество, знающего русский и родной язык, уважающего свой народ, его культуру и духовные традиции; осознающий и принимающий ценности человеческой жизни, семьи, гражданского общества, многонационального российского народа, человечества» [2].

Исходя из этого, а также из возможности обучения в русской школе родной (не русской) литературе, можно говорить об актуальности применения сведений о туркменской литературе в русской школе. Кроме того, в последние годы возросло количество туркмен, приезжающих в Россию. По переписи населения за 2002 год на территории Российской Федерации проживало 33 тысячи туркмен. Сегодня эта цифра значительно больше. В русле формирования национального самосознания туркменская литература может стать серьезным подспорьем при изучении дисциплины «Литература» предметной области «Филология».

Стоит отметить, что как специальный предмет туркменская литература, как и другие национальные литературы, не рассматривается и рассматриваться не будет. Этот факт в статьях методистов рассматривается как существенный недостаток, поскольку ориентация на родную литературу в стандарте прописана. Однако в рамках изучения родной национальной литературы туркменская литература вполне применима в программе русской школы и может быть использована в теме некоторых программ «Литература народов России». Хотя, как отмечают учителя-практики, ЕГЭ не учитывает специфику программ с ориентацией на родную литературу, фактически уничтожая в России понятие «национальная школа» [2].

Главная задача современной школы – искать новые пути формирования интереса к художественному слову у учащихся. На наш взгляд, такую возможность дает многообразие национальных литератур в Российской Федерации. Изучение в сравнительном аспекте актуальных тем и проблем, жанровой специфики, национальных особенностей развивает аналитические способности, расширяет кругозор школьников и, самое главное, приобщает их к культуре и искусству, которое кажется при отсутствии контакта с ними чужеродным. А это, в свою очередь, недопустимо в многонациональном государстве.

Сравнительное изучение литературных произведений туркменских и русских писателей позволяет учащимся более глубоко оценить их содержание с идейно-эстетической точки зрения, более глубоко осознанию особенностей литературной речи и поможет более близко приобщиться к национальным особенностям туркменской и русской литератур.

Чтобы восполнить существующий дисбаланс и проверить на практике возможности изучения произведений туркменской литературы для развития интереса к художественному слову, мы разра-

ботали в рамках изучения темы «Литература Великой Отечественной войны» урок по изучению рассказа туркменского писателя Аты Каушутова «Семья охотника Кандыма», который был проведен в рамках преддипломной практики на учащихся 7 класса МКОУ «СОШ № 2» г. Шадринска. Урок проводился в классе, где 100% детей являются русскоязычными. Анализ результатов урока показал, что дети с интересом воспринимают туркменскую литературу с ее специфичными для русского сознания подчинением младших решению старшего (аксакалу). 90% детей в ходе опроса ответили, что туркменская литература открылась для них как самобытная, интересная. 60% опрошенных написали, что хотели бы прочитать рассказы других авторов туркменской литературы.

Таким образом, опыт изучения национальной литературы в русской школе показал, что родная (нерусская) литература может стать серьезным подспорьем учителю в современной школе, расширить кругозор обучающихся за счет художественных памятников стран ближнего зарубежья. На сравнительном анализе национальных литератур сформировать представления об общности и своеобразии культур разных народов.

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## Section 7. Philosophy

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### ATTEMPTS TO BUILD A UNIVERSAL LANGUAGE AT THE INITIAL STAGE OF THE PHILOSOPHY OF THE NEW TIME

**Abstract:** The goal of the article is to study the history and ways of building a universal language in science. In particular, the article focuses on philosophical views of the New Time philosophers Descartes, Bacon and Leibniz, interested in the creation of the universal scientific language. Also, the article studies the views of Georgian linguist Tinatin Sharadze and the studies of the 20<sup>th</sup> century linguistic questions by American linguist and philosopher Noam Chomsky's.

The conclusion states that the most amazing in the study of languages is a linguistic differences existing in different countries, even in different parts of the same country. And that the universal language of science remains a dream of the scientists. However, the facts of the search for universal languages and the attempts to create them indicate that this process still continues.

**Keyword:** language; language types; natural and scientific language; unity of science; philosophical sources of universal language.

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### ПОПЫТКИ ПОСТРОЕНИЯ УНИВЕРСАЛЬНОГО ЯЗЫКА НА НАЧАЛЬНОМ ЭТАПЕ ФИЛОСОФИИ НОВОГО ВРЕМЕНИ

«В настоящее время в философии языка  
все находится в движении»

/ Арнольд Чикобава /

В философии язык традиционно обсуждался в широком онтологическом и гносеологическом спектре, в котором объединялась вся гуманитарная проблематика, как культурно-исторического, так и познавательно-философского характера. В философских системах язык включался в еди-

ный предмет философии в виде компонента. Естественно, что конкретная характеристика языка и языковых знаков зависела от философского понимания этого предмета и особенностей философского мировоззрения. Изучение языка осуществляется разными способами. Исследователи

языка – психолингвисты, философы, лингвисты, структуралисты ... обсуждают роль и функцию языка, его происхождение, его структуру, его знаковую природу, его виды. Этнический язык, как стихийно возникший и развившийся природный язык, являющийся в первую очередь средством общения представителей этноса; контактный язык, стихийно возникший между различными этносами природный язык, не представляющий собой родного языка какого-либо этноса; плановый язык, искусственный язык для общения между людьми; жестовый язык; компьютерный язык; язык животных; научный язык – система символов, понятий и знаков, созданный для научного познания, для получения, переработки, сохранения и использования знания в той или иной сфере.

Человек – существо обладающее языком. По Хайдеггеру, – «собственно человеческое существование начинается с языка». Человек живет в символически – идеальном мире, главнейшим выражением которого является язык. «Язык, мифология, религия и философия» – являются исторически реализованными и сформировавшимися типами мировоззрения, самым универсальным из которых является язык. «Эта универсальность, прежде всего, проявляется в том, что мировоззрение возможно лишь на основе языка, и в этом смысле язык, как мировоззрение, наряду с универсальностью, обладает также первичностью и фундаментальностью» [7, 46].

Естественный язык – это базис научного языка, без которого наука невозможна. Проблемы, связанные с использованием естественного языка в процессе научного знания, привели к постепенному дистанцированию языка науки от естественного языка, что заставило ученых думать о совершенствовании языка, используемого в процессе передачи научных идей. Естественный язык формируется на протяжении истории. Недостатками естественного языка являются неясность и двусмысленность слов, использование

метафор, символов и аллегорий, которые характеризуются многозначностью. Естественный язык не обеспечивает логической точности и строгости. «Из-за недостатков естественного языка они пытались создать идеальный язык, который был бы логически совершенным языком. Каждое слово этого языка должно было иметь свой смысл и значение» [10, 131].

Исходя из единства науки «должен существовать один язык, как основа всех остальных. Таким языком логический позитивизм объявил язык «физики», когда любой факт можно описать тремя пространственными и одним временным координатом. По мнению Бакрадзе: «это не только поверхностная характеристика биологических и химических процессов, но она совершенно недостаточно для понимания и самих физических фактов» [1, 345]. Логический позитивизм считает, что проблема языка есть проблема логичности языка, чем более далек язык от логики, тем менее его можно использовать в науке. Проблему языка видят в его многообразии и пытаются создать единый научный язык. Попытка логического позитивизма полностью формализовать научное знание осталась нереализованной. «Поскольку невозможно выразить формализованным языком всего содержания науки. Это обстоятельство было осознанно самим логическим позитивизмом в 30–40-х годах 20-го века. [6, 55].

Р. Карнап соображение о едином языке науки развивает на основе идеи единства науки. Это язык на который могут переводиться языки разных наук, на изображения которого могут сводиться языковые изображения всех наук, который может описать все тематические ситуации. Такой язык Карнап называет универсальным. «Единство науки требует единства языка. Существует универсальный язык, на который переводятся частичные языки отдельных наук. Таким универсальным языком является язык физикалистский, поскольку он описывает общие пространственно-временные явления. Каждая реальная наука

имеет отношение к этому типу явлений и потому возможно их описание языком физики [3, 1987].

Заинтересованность в конституировании универсального языка становится интенсивным в XVII веке, вызванная развитием науки, особенно естествознания, что сопровождалось интенсивным использованием национальных научных языков вместо латыни. Такая ситуация вызвала проблему международного общения между учеными, поскольку находящийся в упадке латинский не мог более служить ни научной коммуникации, ни для публикаций работ на понятном для всех европейцев языке [2, 164]. В попытках построения универсального языка постепенно выделились три основных направления:

1. Первое направление ставило целью введение универсальной системы записи. Это не новая языковая система, а лишь новая форма записи, которая за счет своей универсальности могла бы быть прочитана на любом национальном языке. Основу данного проекта составляет положение, которое рассматривает языковые символы как аналогии реальных предметов.

2. Второе направление считало необходимым конституирование нового языка. При его построении должна была учитываться структура европейских естественных языков, которая сыграла бы роль некоей модели при конструировании нового языка.

3. Еще один проект, попавший в поле особого внимания философов и лингвистов, известен под названием «философского языка». Это проект в своих многочисленных проявлениях предусматривал научное осмысление и фиксацию реальности [2, 165].

Из философских источников универсального языка интерес представляют положения представителей рационализма Нового Времени Френсиса Бэкона и Рене Декарта. У Бэкона заинтересованность вопросами языка проявляется прежде всего в его соображении о неясности и двусмысленности слов («идолы рынка»), и в вопросе об об-

легчении усвоения, под которым он подразумевал «необходимость адекватной языковой системы для научной записи и передачи природных явлений» [2, 166].

Френсис Бэкон разработанный им метод научного метода получения нового знания заложил в основу своей концепции философской грамматики. Ему принадлежит идея по которой возможна сравнительная грамматика с учетом всех возможных языковых явлений. С его точки зрения, в такой грамматике отражаются достоинства и недостатки любого языка. На этой основе должен быть создан общий и единый язык для человечества, в котором соберутся характерные для отдельных языков простые и четкие языковые категории. Созданный таким путем язык будет идеальным языком, который максимально проявит коммуникационные, экспрессивные и когнитивные функции. В отличие от Бэкона, Декарт для обеспечения языковой универсализации делает акцент на взаимосвязи символов. И Бэкон и Декарт видели необходимость системы новой записи, которую можно было бы прочитать на любом национальном языке и эта новая система записи должна была состоять из примитивных слов-символов.

Относительно философской концепции Декарта большой интерес представляет роль рационализма в плане постановки вопроса о универсальном языке. Как известно, перед учеными и философами Нового Времени встала проблема метода. Методологический «скептицизм» Декарта, как метод получения нового знания, прямо приводит к проблеме создания т.н. «философского языка». У Декарта нет специальной работы по языку. Он не касается конкретно вопросов языка и в каком-либо своем исследовании. Но ему принадлежит идея общей схемы философского языка, всеобщего искусственного языка. Он исходит из разработанного им же метода, который подразумевает нахождение несомненных положений. По Декарту в основу философского языка

должны быть положено определенное количество первичных понятий. Он предполагает, что сложная система человеческих понятий может быть заменена сравнительно незначительным числом элементарных единиц, которые, в свою очередь, основываются на первичных, несомненных идеях. Комбинацией этих идей создается все богатство человеческого мышления. По Декарту каждую мысль и идею следует означить (описать) наподобие естественного порядка чисел. После этого должна быть найдена возможность построения уже каждого слова, чтобы смочь передать процессы протекающие в мышлении человека и создать эпистемологически совершенный язык. Обнаружение такого языка, по мнению Декарта, есть прерогатива истиной философии. Лишь она может описать человеческие мысли, идеи и упорядочить их таким образом, чтобы они были простыми и ясными.

По Декарту свойствами идеального философского языка будут являться: очень простая грамматика (одно спряжение, одно склонение и структура слова); универсальная экспрессивная функция; единство начальных, исходных, универсальных, общих понятий. Декарт уделяет большое внимание лексикону новых научных терминов и системе аффиксов, которая уточняли бы лексические и грамматические категории слов.

Декарт видел серьезные проблемы в плане интернациональности такого языка, что и побудило его не заниматься всерьез проблемами создания универсального языка [2, 169]. Интересна китайская модель универсального языка, ориентированная на китайскую письменность. Введение новой письменности наряду с китайской системой записи создавала непреодолимую проблему из-за огромного количества символов (6 тысяч), заучить которые также сложно, как и выучить какой-либо иностранный язык. Это обстоятельство определило бесплодность китайского проекта [2, 171]. Европейская общественность обратила внимание на Китай после того, как туда в 1560 году проникли

португальцы. В 1588 году был опубликован труд Хосе де Акосты «Моральная и естественная история индийцев», в котором среди прочих вопросов, значительное место было уделено описанию китайского алфавита. Из этого труда европейцы узнали, что китайцы при письме не используют алфавитных букв, они используют символы, наподобие тех, которые, например, астрономы используют при означивании планет. По представлению европейцев эти символы являлись непосредственно знаками объектов, предметов. Наподобие того, как говорящие на разных языках европейцы одинаково воспринимают арабские цифры, китайцы, говорящие на различных диалектах одинаково воспринимают китайскую письменность [2, 171].

Над реализацией универсального языка активно работал Лейбниц. Универсальный язык он определяет иногда как “*lingua universalis*”, иногда как “*lingua rationalis*”, и иногда как “*lingua philosophica*”. Он предлагает два пути построения универсального языка. Первый, это когда путем упрощения какого-либо существующего языка приходим к идеальному языку, и второй – когда Лейбницем посредством комбинаторики создается новый искусственный язык.

Лейбница как воспитанника школы схоластическо-формальной логики не устраивали узкие рамки формальной логики. Он стремился расширить рамки формальной логики и создать идеи универсальной логики и абсолютного анализа [5, 544]. Его целью было создание «алфавита человеческого мышления», создание для нашего мышления таких рабочих форм, таких всеобщих условий, которые не принимая во внимание конкретного содержания мышления, способствовали бы его (мышлению) развитию. Такое всеобщее условие Лейбниц называл комбинаторикой логики языка. Это должен был быть такой рациональный и формальный язык, который преодолел бы многозначность разговорного языка, один язык со всеми свойствами мышления. Это был бы интернациональный язык ученых [5, 545].

По мнению Гогиберидзе создание понятий такой символики принципиально возможно. Практическая трудность в этом плане состоит в том, что изучение идей и мыслей такого символического языка окажется для человека сложнее изучения двадцати различных языков. Гогиберидзе полагает, это обстоятельство стало непреодолимым препятствием для этой гениальной попытки времен молодости Ляйбница. Сам Ляйбниц причиной неудачи считал узость формальной логики [5, 545]. В этот же проект Лейбница входят и его энциклопедически-общенаучные штудии, поскольку универсальный язык должен был быть носителем энциклопедической информации [2, 174].

Философия языка Лейбница полностью основывается на его метафизике, на его учении об идеях и познании, о чем свидетельствует его сочинение «О словах и в целом о языке». «Бог создал человека как общественное существо и для общения одарил его величайшим даром – словом. Его человек должен использовать для объяснения идей и представлений» [8, 274].

И все же, что является фактором препятствующим созданию универсального языка? Это – грамматика, а также границы существующие между мыслительными структурами грамматики и логики. Традиционно различают два вида грамматики: естественную грамматику национальных языков и т.н. философскую грамматику, которую полагают основой всех национальных языков.

В Средние Века классическим примером такой грамматики считалась «Рациональная грамматика» Дунса Скотта, где исходящим принципом философского языка являлась идея, что все мировые языки обладают различными идиомами, но при этом, одной и той же глубинной грамматикой.

Грузинский языковед 20 века Тинатин Шарадзенидзе на 11 международном языковедческом конгрессе [28. 08.1972] представила доклад «Рациональная грамматика Пор-Рояля и современный универсализм». Она отмечает, что в последние годы поиски языковых универсалий стали

одним из значительных направлений языковедческих исследований [11, 3]. Автор акцентирует на отношении некоторых представителей универсализма к рациональной грамматике на разных этапах развития языкознания, делая особый упор на анализе рациональной грамматики Пор-Рояля. Так, она отмечает, что грамматика Пор-Рояля не основывается на многообразии мирового языкового материала, она не противопоставляет друг другу языки с различными структурами для выявления в них общих явлений [11, 4]. По ее мнению, даже при наличии таких интенций у представителей общей грамматики, они все равно не смогли бы их реализовать, поскольку в 17 веке было изучено весьма мало языков. Шарадзенидзе спорит с положением Пор-Рояля о том, что «слова делятся на две группы: слова первой группы означают объекты наших мыслей (существительные, артикли, местоимения, предлоги, суффиксы), слова второй группы (глаголы, союзы и междометия) – означают формы наших мыслей, и что каждое предложение обязательно содержит два термина (субъект, о котором что-то утверждается и атрибут – то, что утверждается). Такой подход одни и те же грамматические категории полагает всеобщими категориями, характеризующие любой язык» [11, 4]. Она полагает, что «даже в рамках тех четырех языков, которые учтены в рациональной грамматике (греческий, латинский, французский, еврейский), авторам неоднократно приходится признаваться, что та или категория не встречается в каком-либо из них [11, 4]. Несмотря на это, пишет Шарадзенидзе, не делается никаких заключений о невозможности создания общей грамматики, обстоятельство, которое по ее мнению, означает игнорирование особенностей конкретных языков [11, 5]. Она полагает, что невозможно создание общей, пригодной для всех языков грамматики.

По мнению Шарадзенидзе, оправдан разговор не об общей грамматике, наподобие грамматики Пор-Рояля, а об общей теории грамматики, кото-

рая будет частью общего языкознания и которая обобщит итоги изучения конкретных языков. „Общая теория грамматики рассматривает не только языковые универсалии, но и методологические вопросы анализа языков, в основном грамматические категории, языковые топологии и различные возможности, используемые языками для передачи одного и того же содержания [11, 8].

Американский лингвист и философ Ноам Хомский в работе «Язык и мышление» придал новое звучание классическим исследованиям в сфере рациональной грамматики. Интерес представляют его взгляды о природе универсальной грамматики. Так, по его мнению, универсальная грамматика есть наследственное, генетически обусловленное языковое знание, которое есть у любого человека. Оно состоит из очень общих, абстрактных принципов, которые являются общими для всех существующих языков. У человека есть наследственная способность заговорить в определенное время, но то, на каком языке он заговорит, зависит от языковой среды (если в критический, сенситивный период не существует отношений с другими людьми, последующие контакты не в состоянии возместить этот дефицит).

Эта универсальная способность подразумевает определенную универсальную грамматику. Так, например, все 5 тысяч существующих языков обязательно состоят из существительных и глаголов (существительные и глаголы) имеют единственное и множественное число, вопросительные и отрицательные формы и т.д.

Универсальна и та последовательность, по которой ребенок усваивает родной язык, хотя родители в отношениях с детьми никогда не соблюдают какой-либо последовательности: никто не пытается преподнести ребенку сначала именительный падеж, затем родительный и т.д. Универсальная грамматика содержит в себе универсальные принципы. Принцип может быть следующего вида: в языке есть отдельные слова; слова составляют различные части речи; слово (слова) можно связать с другим словом (словами). По теории любой языковой принцип сопровождается т.н. параметрами, которые выражают возможную реализацию принципа. Параметр конкретного принципа может определять местонахождение определенной части речи по отношению к другим. Принцип универсальной грамматики для всех языков один, но в разных языках используются различные параметры этого принципа. В случае наличия принципа и параметров, при усвоении конкретного языка, ребенок на основе данного языкового стимула выделяет соответствующий параметр. То есть в том языке, в котором существует ограничение по определенному принципу, ребенок учитывает установленные позиции в предложении [12, 35].

Итак, универсальный язык науки остается для ученых несбывшейся мечтой. Но сами поиски универсального языка и попытки создания такового, указывают на то, что этот процесс продолжается.

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## I. KANT'S PHILOSOPHY OF RELIGION IN THE CONTEXT OF THE POST-SECULAR PARADIGM

**Abstract:** The aim of the article is to provide the reader with some material on the philosophical project of I. Kant for its relevance to the modern concept of post-secular society. The author comes to the conclusion that the self-restriction of the mind, the project of religion only within the boundaries of the mind and the orientation toward a dialogue between believers and non-believers, make I. Kant's philosophy a direct predecessor of the post-secular paradigm.

**Keywords:** I. Kant, J. Habermas, post-secular society, post-metaphysical thinking, philosophy of religion.

Despite the long domination of the theory of "privatization of religion", No one can deny the fact that religion still plays an important role in the society and liberal model of secularization, involving the separation of church and state, no longer works in many societies.

If you look outside the borders of Europe, the fact of worldwide revival of religion becomes quite obvious that is described as "fundamentalism" or "piti-tization". There is very clear evidence of a revival of traditional religions in Asia, such as spirit possession in Vietnam, Islam in South-east Asia, Shinto in Japan and Taoism in China. Religion often acts in the public sphere as a deep grounding for nationalism or it can serve as the main bearer of ethnic identity for minorities in a diaspora multicultural society.

Religion becomes a place of ethnic and cultural competition and therefore states are involved in the management of religions. Thus, they inevitably move away from the traditional for the liberal approach division of the state and religion.

Throughout the world, there is a complex interaction between religion and national identity – from Hinduism in India to Catholicism in Poland and Shinto in Japan, and whereby religion becomes a part of the internal structure of the public sphere.

In this sense, there is no need to talk about significant political secularization. In the opinion of J. Habermas, nowadays the public consciousness in Europe is described as a "post-secular society", as it is determined to "preservation of religious societies in an increasingly secular environment" [1, 110].

The transformational processes that are taking place in the modern world, connected with the changes in the boundaries of religious and secular paradigms and the formation of the post-secular era. *They are reflected* in the studies of such philosophers, religious scholars, culturologists, sociologists and specialists in other areas of socio-humanitarian knowledge as T. Asad, U. Beck, P. Berger, L. Woodhead, J. Habermas, E. van der Zweerde, H. Casanova, J. Caputo, C. Taylor, V. Karpov, A. Kirlezhev, P. Kostylev, A. Kuzmina, G. McLaughan, D. McLaur, J. Milbank, K. Pashkov, A. Rogozhinskaya, A. Marchenko and others.

In many ways continuing the line of reflection initiated by J. Rawls in [2] in the works on the "public use of mind", J. Habermas raised the question of "how should we understand our role as members of the post-secular society and what to expect from each other if we want to ensure in our historically strong national states the civilized treatment and



cooperation of citizens with each other, despite the unprecedented variety of cultures and religious way of thinking"? [3].

In the political context, the term of post-secularism refers to cosmopolitanism and ethics of recognition. In the current debate on post-secularism, the key question is whether it is possible to successfully incorporate radical forms of Islam through dialogue into a democratic and predominantly liberal environment.

Conversations about postsecularity have become possible in a very special intellectual climate in the context of the Habermas' issue: in the situation of postmodernity, the breakdown of classical rationality and the spread of so-called post-metaphysical philosophy – a philosophy that clearly understands its limits and refuses to solve metaphysical problems and the search of absolute solutions. Strictly speaking, Habermas' model works only if all parties are ready to comply with those restrictions that are imposed on them. In addition, in order to accept the limitations proposed by J. Habermas, one must take into account all the philosophical premises that Habermas puts forward as obvious and not being subject to discussion: Kant's delimitation of faith and knowledge, the awareness understanding of the secular as a neutral space of free thinking etc.

In view of the foregoing, we set *the goal*: to carry out a philosophical and religious analysis of the philosophy of I. Kant in order to analyse its content of the presence of post-secular society in it.

J. Habermas quite clearly prescribes what post-metaphysical thinking is with regard to religion: "This is an agnostic, but not a reductionist, philosophical position. On the one hand, it refrains from making judgments about religious truths, but at the same time it insists (so that it does not imply any possibility of polemics) to draw a clear dividing line between faith and knowledge. On the other hand, it rejects a purely scientific understanding of the mind, as well as the exclusion of religious doctrines from the genealogy of mind" [4, 37]. In other words, secular philosophical thinking from now on does

not consider that is possible to criticize religion and make judgments about the absolute. Instead, the emphasis is on identifying reasonable limits that separate mind and faith.

It is important to note that post-metaphysical thinking in modern philosophy is mainly concerned with two major trends: the continental philosophy of hermeneutic-phenomenological and deconstructivist persuasion and the Anglo-Saxon post-analytical tradition. In particular, J. Habermas, in his interpretation of post-metaphysical thinking, makes an attempt to see what is common between these two directions in spite of the essential differences, to form a post-metaphysical philosophy.

The philosophy of I. Kant provides a basis of post-metaphysical thinking. According to the opinion of J. Habermas – Kant's self-criticism of mind has a bilateral orientation: it proclaims theoretical mind instead of metaphysical tradition and practical mind instead of Christian teaching.

Kant proposed the foundations of post-metaphysical thinking drawing the line between the speculative and transcendental use of mind. Despite the fact that he does not reject the name of "metaphysics" of nature and manners in his teaching while separating the intelligible from the sensually perceived world. He still needs in "reasonable grounds" of metaphysical assumptions as a bearing support for the whole "architectonics" of his mental building. It is transcendental mind that is a result of its unifying ideas projects the integrity of the world. That's why it must forbid hypostatic statements about the ontological or teleological constitution of nature. This epistemological limitation of the theoretical mind by the sphere of the experience-dependent use of reason finds a response in the philosophy of religion in "limiting the mind – in relation to all our ideas about the supersensible – the conditions of its practical application" [5, 1342]. Kant bilaterally stands up against "illegal claims of mind".

With the help of criticism of metaphysics I. Kant fights against the speculative deception of the mind,

because not only errors, erroneous statements, but also deeply rooted illusion of reason about its operations and the sphere of effectiveness of its own cognitive abilities can derive from it. The destruction of metaphysics should also serve to liberate an autonomous morality based on a pure practical mind; but it has a direct relation to the theoretical activity of philosophy.

Another very important breakthrough was the differentiation of the sphere of practical application of mind and positive faith.

Kant's philosophy of religion is undoubtedly a part of the global, "post-metaphysical" philosophical project. However, the consideration of I. Kant's position on the importance of religion is problematic. On the one hand, at first Kant's philosophy of religion is read as a proud declaration of the independence of the profane morality of mind (Vernunftmoral). Referral to such works of I. Kant as "The answer to the question "What is enlightenment like?" or "Criticism of practical reason" ascertain us that we made a right choice of such a reading.

However, in the "Critique of Practical Reason" the existence of God and the immortality of the soul are also postulated as necessary conditions for the existence of a moral law. In addition, the philosopher claims that "Religion by matter or object is no different from morality, the common subject of both matter and object are moral obligations; the difference between religion and morality is only formal". In general, this can put the researcher in a difficult position, because, on the one hand, Kant acts in accordance with the ideals of the Enlightenment, putting forward the authority of mind and individual conscience. On the other hand, it is obvious that he does not completely reject pretensions of religion. It means he does not act only as a secular thinker.

On one hand, he considers religion as a source of morality that corresponds to the scale of the mind. On the other hand, he considers it as a dark monastery that must be philosophically cleared of obscurantism and dreaminess. An attempt of reflexive

assimilation of religious content is in contradiction with the religious-critical aim: to judge philosophically about their truth or falsity. The mind cannot simultaneously swallow the pie of religion and save it. Nevertheless, the constructive intent of Kant's philosophy of religion still deserves our interest; in order to apply practical mind if we want to know what we can learn in post-metaphysical thinking from the articulatory power of world religions.

I. Kant does not allow religious philosophy to dissolve in the activity of criticism of religion, because religious philosophy also has a constructive meaning: it points at religious origins to mind, that is why Philosophy itself can derive incentive power from them and in such a way learn something. "Religion within the limits of mind alone" has extracted from religious traditions, everything that is able to resist the mind face. Of course, the critic of metaphysics retains a priority over the criticism of religion to understand philosophy.

There is a border between religion and philosophy for I. Kant, but in "Religion within the Mind Only" he points out that the transition of this border (but not its deleting) is beneficial for both sides. However, Kant is not limited to the generally accepted definitions of religion. He derives his own concept that really brings religion closer to morality. "An ordinary person always understands his church faith under him and his feelings are primarily addressed to it, while religion is hidden inside and refers to a moral way of thinking" [6, 114]. The religion that is proposed by I. Kant is based on mind and therefore is universal. It does not make a person perform rituals or follow rituals. According to ideas of the philosopher, the true religion is not the knowledge or confession of what God has done or does for our salvation, but what we must do to become worthy of it. Thus, in I. Kant's opinion, a true or moral religion unites not only representatives of different denominations, but also believers with "church faith", those who do not follow ceremonies none of the above-mentioned churches,

“The pure religion of mind will have all the respectable people of its servants” [6, 163]. The philosopher mentions those for whom duty to the divine commandment is primary, he calls such people as rationalists in the affairs of faith.

Thus, the philosophy of religion in the understanding of I. Kant has a constructive meaning. It refers the mind to religious sources, where philosophy can draw the content. Religious values that orient a human being to mutual understanding and sacrifice towards their fellowman become the basis for moral duty. In general, I. Kant's position on religion can be characterized as the mind that has drawn its content, but not a form, from religious norms; that is a practical mind that has extended its application to the postulates of God and immortality. This idea can be perceived as a thesis about the possibility of “mutual learning” of mind and faith.

We can find a similar idea in modern discussions about the post-secular society. The main charac-

teristic of the post-secular society is the “two-way learning process” of faith and mind or their correlation. As J. Habermas points out in relation to Kant's belief of the mind: “the faith of mind retains a special character of knowledge of the truth that (acceptance) retains from moral knowledge a relation to convincing grounds, and from religious faith – interest in the fulfillment of existential hopes” [7, 201]. If I. Kant talks about the degeneration of religion in accordance with the moral way of thinking, then in modern post-secular discourse, not only religion but also the mind is being regenerated, enriched in the process of dialogue. “Then a religion based on spirit and truth (moral way of thinking) will have to appear. That is the body of the latter, although it does not need it. It will be accompanied in history and as if it decorated with miracles” [6, 90]. The appearance of this religion is precisely possible during a dialogue and the translation of religious norms into a secular language.

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## “ONTOLOGY, AUTHENTICITY, FREEDOM, AND TRUTH IN HEIDEGGER’S AND SARTRE’S PHILOSOPHY”

**Abstract:** Heidegger and Sartre developed the projects of their fundamental ontologies within the framework of the phenomenological approach. The traditional view of reality is based on dualistic oppositions of ideal and material, spirit and body, reality and possibility, and visibility and essence. It is phenomenology that enables elimination of the above-mentioned dualisms and restoration of the world’s ontological unity on a reliable foundation. Though Sartre’s existentialism was exposed to criticism both from right, and from the left intellectuals, and is not a “fashionable” current at present, and the fundamental ontology of Heidegger was estimated by Levinas as ontology of the power subject-centered line, nevertheless the author considers that attention which is paid in these concepts to such phenomena as the voice of conscience, care and freedom represents the most urgent philosophical value nowadays; the author in this regard points to insufficient validity of modern criticism of approaches of Heidegger and Sartre, in particular – reproaches in a subject-centered line from adherents of “ontology of the Other”.

**Keywords:** being-in-the-world, ontology, Sartre, Heidegger, Truth, authenticity, Dasein, Nothingness, knowledge, phenomenology.

### **Ontology: Dasein and Being-in-the-World; Being and Nothingness**

Although Husserl has a profound influence on both Heidegger and Sartre, who belong to the phenomenological philosophical tradition and adhere to the same method, there are major differences in their ontological projects: in their principles of the explanation of the Being structure, in the concept of human freedom and human relation to the Other, and in the understanding of language and the role of art.

Let us proceed to explicate being and existential relations, as they are represented in Heidegger’s ontological project.

Heidegger terms the specific being that is peculiar to human reality as ‘Dasein’ (Germ. Da = here, there). This human reality is always present in the world, and forms a single and inseparable structure with the world; moreover, most importantly, this

specific being is able to ask and asks about its own being.

Dasein exists (Germ. ‘existiert’), which is its main difference from other worldly objects: A stone and a tree do not interrogate about their being and thus they do not exist; they have no possibility of being or not being themselves. For example Çüçen’s interpretation of this in the following:

Being-in-the-world belongs to Dasein’s ontological constitution. Nature, extant entities, can be without a Dasein existing because Dasein’s world is not the natural world but rather a phenomenal world. The phenomenal world is more than the natural world, and Dasein cannot exist without phenomenal world because the phenomenal world belongs to Dasein’s Being. Therefore, in a traditional sense, there are radical differences of ontological constitution between *res extensa* and *res cogitans* [1, 60].

Existence precedes essence: at first, this human reality only exists and then it determines itself; it is where 'existence means Dasein's possibility "to be itself or not itself"' [2, 33].

In the end, it constitutes full responsibility of the human reality for its behaviour: the ability to ask and determine itself in relation to being in the world and forming a single structure with the world.

For Heidegger, to ensure explication of the structure of relations between Dasein and Being, it is first necessary to raise the question of Being, which, he believes, has been forgotten by the Western metaphysical tradition. The development of the question about being starts from an analysis of that specific being that is able to ask about its own being; therefore, it has a non-explicit understanding of being – from the existential analysis of Dasein. The structure of authentic and non-authentic being of Dasein is revealed in existentials. A fundamental existential of Dasein is care; Being-in-the-world is essential for Dasein; the structure is unfolded in authentic (understanding or discourse) and non-authentic (ambiguity, curiosity, twaddle) moments.

As opposed to Heidegger, Sartre's ontological project emphasizes Nothingness. It is also a phenomenon of human reality from a somewhat different point of view than Heidegger's but principally not reduced to the dualism of the previous metaphysical notion. Sartre also develops his project within the framework of phenomenology. Let us clarify what it means. The basic characteristic of consciousness in phenomenology is intentionality – i.e., directedness towards an object. This object (noema), which is realized and to which cogitation (noesis) is directed, belongs to consciousness and also to the process of cogitation itself (noesis), according to Husserl's point of view. Sartre says with regard to this position that Nothingness can also possess being characteristics (an example of Pierre, whose absence in a cafe was not immediately noticed by the man who had arranged meeting with him in this café) [4, 9]. The Non-being in phenomenological ontology is as real as the being of a 'positive' thing.

There are two moments of being: being-for-itself or being of consciousness and being-in-itself or the totality of positive being. Being-for-itself is a particular way of being, which fulfils a series of negations of everything and in this way mark itself against the background of all other.

In case of cognition, being which is not I is an 'absolute completeness' of being-in-itself. Consequently, all that represents an object of cognition is the world – the world as a totality:

Yet it is not a purely subjective modification of the for-itself since it causes all subjectivity to be possible. But if the for itself is to be the nothingness whereby "there is" being, then being can exist originally only as totality. Thus knowledge is the world. To use Heidegger's expression, the world and outside of that – nothing. But this nothing is not originally that in which human reality emerges. This *nothing* is human reality itself as the radical negation by means of which the world is revealed [4, 181].

The 'proscenium' of totality of multiple groups of items is the space. Therefore, space is an instability of the world:

Space is not the world, but it is the instability of the world apprehended as totality, inasmuch as the world can always disintegrate into external multiplicity [4, 184].

Here Sartre indicates existential origins of space, which are concealed (forgotten, not correctly understood) in science; in geometry, for example, there happened a hypostatization of external indifference into a substance existing by itself.

With further respect to knowledge, Sartre interprets it as:

Knowledge is nothing other than the presence of being to the For-itself, and the For-itself is only the nothing which realizes that presence. Thus knowledge is by nature ekstastic being, and because of that fact it is confused with the ekstastic being of the For-itself. The For-itself does not exist in order subsequently to know; neither can we say that it exists only in so far as it knows or is known, for this would be

to make being vanish into an infinity regulated by particular bits of knowledge. Knowing is an absolute and primitive event; it is the absolute upsurge of the For-itself in the midst of being and beyond being, in terms of the being which it is not and as the negation of that being and a self nihilation [6, 216].

Therefore, for both Heidegger and Sartre, the being of the human reality is ecstatic and pre-reflexive, which means that it is not a reflexive Cogito of Descartes where being is a derivative of thinking. According to Heidegger, the being of human reality forms a single structure with the world, with the basic characteristic of disposedness in the world. According to Sartre, this single structure is a mobile quasi-totality in which there appear attraction points of 'being-for-itself' directed to 'being-in-itself', with "being-for-itself" transcending itself into 'consciousness of something' by means of an intentional act. The result of this transcending process, according to Sartre, is the world as an affirmed being. These points of view cannot be characterized as either idealism or realism, since the basis for competition for the existential superiority of a particular substance is eliminated.

Except being-in-the-world, the basic existentials include comport with the world and understanding of the world. Understanding of the world is rooted in the act of understanding rather than knowledge of things. We apprehend the world by means of our intuitive understanding of things. In this respect we can compare Heidegger's position with that of Sartre, with the latter saying that every cognition process could be only intuitive in the end:

[T]here is only intuitive knowledge. Deduction and discursive argument, incorrectly called examples of knowing, are only instruments which lead to intuition. [7, 182]

At the same time, the understanding of a thing is revealed in Heidegger's ontology, with it being ready-to-hand (*zu handen*)—e.g., Çüçen interprets:

Reality must be ontologically established in the Being of Dasein as an understanding of Being because reality is not something present-at-hand. Re-

ality is something ready-to-hand and based on the understanding of Being [1, 55].

The dialectics of our freedom and being-in-the-world are revealed by our particular moods: grief, anxiety, and fear. Here, the common structure is 'disposedness' (Germ. *Befindlichkeit*). Existential moods are elements of this structure. This structure employs spontaneity—e.g., it happens when feelings seize us and assail us (Germ. *überfallen*). And it does not depend on us. These existential moods are not subjective (an example of *alley* in Wrathall's interpretation [9, 30]), and there are also social existential moods. However, these moods are not objective and originate from presence in the world:

So disposedness is an 'attunement', a way of being tuned in to things in the world, and tuned by the things of the world. This disposedness is something we can never fully master. But far from that being a detriment to our freedom, it is the condition that first makes it possible. [9, 34]

Attunement is what we cannot control. Sartre represents the grasping of being in the very basic universal form of immediate access, namely disgust, which is portrayed as total negation in his novel 'Nausea':

And then all of a sudden, there it was, clear as day: existence had suddenly unveiled itself. It had lost the harmless look of an abstract category: it was the very paste of things, this root was kneaded into existence. Or rather the root, the park gates, the bench, the sparse grass, all that had vanished: the diversity of things, their individuality, were only an appearance, a veneer. This veneer had melted, leaving soft, monstrous masses, all in disorder unnaked, in a frightful, obscene nakedness [6, 127].

Here we can find motives of thrownness into the world, attunement of everything to the absolute, single colour: suddenness and spontaneity of overwhelming existential grief in which being itself and the flesh of things are revealed.

The question of authenticity is one of the main questions of the human being in the philosophy of

Heidegger and Sartre. Investigation of the impersonal phenomenon of man, description of an understanding of the human conscience, bad faith, and sincerity – these are moments to which both philosophers pay close attention with regard to exploration of the human reality with the world: as being oneself.

The phenomenon of man (Germ. 'man'), analysed by Heidegger, is impersonal 'Others'. It is an impersonal but not voiceless phenomenon that can impose common understanding and action.

According to Heidegger, the man can hear the voice of conscience this voice serves as a call for remaining oneself, the human; this voice exists exclusively inside Dasein, prior to any action and any guilt. Public conscience is the 'voice of man.' Following this voice of 'man', Dasein loses its authenticity:

The voice does call back, but it calls back beyond the past deed onto thrown being-guilty, which is 'earlier' than any indebtedness [Verschuldung]. But the call back at the same time calls forth a being-guilty, as something to be seized upon in one's own existence, in such a way that authentic, existentiell being-guilty precisely comes after the call, and not the other way around. Basically, bad conscience is so far from reproving and pointing back that it rather points forward by calling back into thrownness [2, 179].

Thus, here Heidegger again highlights basic existential structures such as care (in thinking in advance about own indebtedness) and ecstatic being, as it is not an assessment of fulfilled events. Also, there is openness of responsibility and incompleteness of Dasein.

According to Sartre, the human can also be placed in a situation of rigorous alternative, the situation of choice, and lapse into a particular subordination, that is, lose his/her authenticity. However, in Sartre's explanation of this situation, there is no focus on 'public opinion' as well as on the voice of man and care, but rather on the phenomenon of 'sincere' self-deception – i.e., the phenomenon of 'bad faith', which means non-concurrency of for-itself and in-itself.

Bad faith of a person is a negation directed at the self: The human can subjectively deny something, but he/she in reality makes opposite things in the same unselfish and sincere manner. But this non-concurrency conceals the deception of bad faith. Another example of bad faith is when the human asserts or denies something, but the sense of what is being said neutralizes or depreciates his/her statement or denial. This means that a solution is hidden from itself in the situation of self-denial – it is bad faith.

Bad faith is a state. The opposite of bad faith is sincerity. But sincerity is not a state and rather a requirement to be who we are. It is not similar to the being-in-itself, for example, of a table or any other thing. The desire of always being sincere is the sense of being-for-itself stemming from the feeling of guilt, which is called existential guilt by Sartre.

Hence, the points of view of both philosophers coincide with regard to the explanation of the original existential guilt of the human, which is constituted by the desire to be authentic and the desire to be oneself, though they use different methods of explanation.

### **Solipsism, Transcendence, The Other**

The most important philosophical problem investigated by Sartre, which significantly marks his ontological position from Heidegger's position, is a problem of the Other:

Others are the Other, that is the self which is not myself. Therefore, we grasp here a negation as the constitutive structure of the being-of-others [4, 230].

This view on the problem differs Sartre's position from ideas of both materialism and idealism. According to realism, bodies are located in the physical space; ontologically, the negation *I am not this* expresses the same as 'the table is not a chair'. Idealism separates two consciousnesses but in the same hypostatizing way – the difference from idealism is that the space in which two consciousnesses are separated is ideal. In materialistic and idealistic concepts, the Other is represented in consciousness as an external thing with regard to consciousness.

Sartre, on the contrary, adheres to the phenomenological approach; in my opinion, his position cannot be called materialistic, idealistic, or dualistic. The ‘Substance’ of being is not necessary in Sartre’s ontology.

In part three in chapter one of ‘Being and Nothingness’ Sartre examines the concepts of three philosophers: Husserl, Hegel, and Heidegger. The concepts of these philosophers include an apprehension of the solipsism inevitability if a dualistic position is taken – i.e., two substances separated from each other in order to explicate relations of I and the Other; an attempt to unite two separated substances is a very unstable concept. But we can try to understand the relations between I and the Other within the framework of the phenomenological approach, as originated from intentional activities of consciousness itself. In this case, this consciousness is not Cogito, and, with no account of Cogito, we find the Other, and, vice versa, the existence of the Other makes Cogito possible at the moment of understanding ourselves as objects. For Sartre, rather the universal abstraction of the structure of the Other, the fact of being of the individual’s claims is important:

– [I]f we are to refute solipsism, then my relation to the Other is first and fundamentally a relation of being to being, not of knowledge to knowledge [4, 244].

Heidegger also tried to find the way out of solipsism. Heidegger introduced new notions characterizing the human reality: ‘being-in-the-world’ where ‘world’, ‘being-in’, and ‘being’ are moments of integrity of one structure, and ways of being of the human reality with others are the moments of man (subordination), authenticity, Mit-sein (being together with others). Here ‘I’ does not meet the Other afterwards, as we speak of integral structure of Dasein. This being is not Cogito but Dasein ‘which is mine’; and the relation with the Other is the moment of Dasein’s structure.

The differences between Sartre’s and Heidegger’s opinions consist in connotational interpretations of

the relations with the Other. While, according to Heidegger, it can be Mit-Sein (being together) or man (non-authentic being), Sartre understands the relations with the Other rather as a fatal ‘conflict’.

For Heidegger, Dasein always represents its own possibility; it is oriented to the future in its authentic being. A very interesting question is ‘what motivates a step from inauthenticity into a freedom’, where Patkul, for example, interprets the transition into freedom as philosophizing:

– [W]hat motivates the transition from inauthenticity as initial mode of human Dasein, in which it “initially and for the most part” is, to the authenticity of its very being at all? Heidegger’s answer is: anxiety (die Angst). ... anxiety has the same function as philosophizing, namely that of bringing-back Dasein to its existentiality as its proper way of being [3, 136].

If we consider that human capacities are restricted by the world and by one’s own nature, the relation of freedom with the world structure might be questioned and also it might be asked what serves as a push – a trigger to step into the authentic being – into freedom. And while, according to Heidegger, the voice of conscience can be such a motivation factor, Sartre believes that freedom must be distinguished as an ability to create projects and then be fulfilled. And freedom itself never exists outside ‘the world maintaining resistance’, where ‘success is not important to freedom’ [4, 483].

In Husserl’s philosophy, the Other appears as the problem of the inter-subjective world constitution, not from the perspective of the individual I, but from the perspective of the inter-subjective horizon. Husserl’s philosophy was a source of inspiration for Levinas. An intentional analysis showed the horizons that were forgotten by science.

Heidegger’s philosophy comprises criticism of alienated mass being, which he calls *Das Man*, and traces its roots to technification, widescale industrialization and depersonalization. Heidegger’s fundamental ontology is built from the Subject under a certain perspective – from Dasein; it is still philoso-



phy of the Subject, and therefore, there is a suppressive core at the heart of it. Here, everything is also drawn up from the I, though asking about its own being. According to Heidegger, the Other appears in Mit-Sein modus, being with others, where there are no asymmetrical relations of responsibility.

In Husserl's theory, we find responsibility as a responsibility for scientific truth, and in Heidegger's theory, as responsibility for the truth of Being, though I should notice and emphasize that Heidegger is not so abstract, and does not keep away from the issues of responsibility and conscience.

Sartre asserts that responsibility consists of an individual action; in concordance with Sartre's existentialism, there is no way out of our own subjectivity. Again, according to my opinion it should be noted that for Sartre [4, 182] cognition precedes action, and cognition is exclusively intuitive and deduction and discourse are the instruments of cognition, i.e. instruments of intuition, and surely, Sartre does not deny either discourse, or deduction, or intuition, and he also places emphasis on the description of particular relations with the Other, the issues of view of the Other, and conscience under the view angle of 'bad faith' (*mauvais foi*). The action itself is not an initial point for existentialism.

The differences, to my opinion, are just in the stresses that each of these authors lay on, while considering one or another sphere. For Levinas, it is the sphere of particular relations with the Other, where the Other acts as a Person, and the content of these relations comprises responsibility, conscience, and duty towards the Other; which, generally speaking, does not mean Levinas' hard opposition, at least, to Sartre. In my opinion, the ideas of both Sartre and Heidegger do not demonstrate a rough asymmetry, precisely with regard to the Face of the Other (In terms of guilt, Heidegger proposes that selfness rethinks itself as guilty [2, 179], as thrown into guilt; and according to Sartre, the human totality is simultaneously transcendental and immanent, and relations with

the Other are expressed in modus of shame, when the I is subordinate to the Other, and being-in-the-world-for-the-other (total submission) and in modus of love.

To be, freedom does not need either Aristotle's 'matter' or the stoics' 'pneuma': with regard to 'being-in-itself', 'being-for-itself' just makes a negation. Sartre believes that 'situation and motivation are really one' [4, 487]. It is a paradox of freedom: freedom can be only in the context of the situation, but the situation is always associated only with freedom:

– [W]e are a freedom which chooses; but we do not choose being free: we are condemned to freedom, as we said earlier, thrown into freedom or, as Heidegger says, 'abandoned' [4, 484–485].

In his essay "Existentialism is Humanism", Sartre further asserts that if existence really precedes essence, the human is responsible for who he/she is and he/she *cannot pass beyond human subjectivity* [5, 68]—it is, according to Sartre, the deep sense of existentialism. There is no possibility to find any values, including in the noumenal world. We are, according to Sartre's expression, on a plain where no one is present, except people – with no excuses, no apologies.

The situation represents our position in the world and correlates with movement of the given towards the target goal: Everything which is given appears to be turned from the perspective of *incompleteness*—'*it is still not*', and, consequently, there are no and will not be situations, which could provide 'more freedom'

Hereafter, the thoughts of the two philosophers were developed by Heidegger under the sign of a 'linguistic turn', and by Sartre under the sign of his political activism and literature creativity. While analytical philosophy holds that we can understand intelligence by only analytically understanding the work of language, both Heidegger and Sartre are interested in their late works not in the logical work of language but in its nature as well as by the voiceless, still unspoken, word which is about to be in-

cluded in unconcealedness. The philosophical analysis is aimed at understanding the different ways of being-in-the-world, which are created by language, occupying all spheres of our presence in the world. Besides, for Heidegger, propositional truths were not the most fundamental; moreover, they did not express the original essence of being. According to Heidegger, it is more important to listen to the language itself, to what it says, to performative acts of language:

Instead of speaking of consciousness, he speaks of *Erschlossenheit* (openness) and of *lumen naturale* (light). He subordinates theoretical knowledge to a more original understanding from which it derives. This original understanding is indiscernible from existence as openness. To the extent that this openness entails a certain degree of comprehension, Heidegger identifies the human being with speech. This is not a representative kind of speech, but one that embraces the diverse modalities of consciousness. It is practical because it refers to being oriented; it is reflexive because it echoes in the subject and its capacities [8, 68].

Here we observe an obvious change of the subject of the analysis: a transition to understanding being as openness, which can be cognized not so much in an analysis of consciousness structures or the *Dasein* mundane, where understanding itself becomes fundamental and is revealed solely by language in which the pre-understanding of being is contained.

Sartre pays attention to the performative act of language and art, not reducing the propositional function of language to being:

Similarly, the signification of a melody if one can still speak of signification is nothing outside of the melody itself, unlike ideas, which can be adequately rendered in several ways. Call it joyous or sombre. It will always be over and above anything you can say about it [7, 10].

Therefore, we can cognize the living truth by means of great creation of art; it is where the word can become a part of openness.

**To conclude** comparing the points of view of the two philosophers, let us summarize: Both Heidegger and Sartre raise basic ontological questions in their works and use the same phenomenological method. Heidegger's main work 'Being and Time' focuses on the explanation of *Dasein* by analysing its existentials, with being-in-the-world and care being the basic ones. Sartre, in his turn, starts to develop his ontology, laying stress on Nothingness which is as real as the positive being, where the totality of being itself is divided into two moments: being-for-itself and being-in-itself. But both philosophers believe that the being of human reality is ecstatic: While *Dasein* is constituted by care and forms a united structure with the world, Sartre says that this single structure represents a mobile quasi-totality in which there appears attraction points of 'being-for-itself' directed to 'being-in-itself', and 'being-for-itself' transcends itself into the 'consciousness of something' by means of an intentional act.

In the phenomenological space we encounter freedom of the Other, who is as free as I am, and the sense of chain can appear as meaning and motivation to crush them, and sense of the slave's chains is represented as a goal which can be set by the particular man: to remain where he is or risk everything and break the chains.

In this situation, it means that, consequently, ontological sense of death is clarified in the abandoned being free: the human life and death are always unique, they are always "own", due to understanding of principal possibility of not being: for-itself is directed to being of its totality, in-itself, this quasi-totality is simultaneously immanent and transcendent and it forms a unite interrelated human reality.

The question of authenticity is one of the main issues of the human being in Heidegger's and Sartre's philosophy. According to Sartre, the human can also be placed in a situation of rigorous alternative and lapse into a particular subordination, which is akin to losing his authenticity. But unlike Heidegger, Sartre lays stress not on 'public opinion', the voice of 'man',

and care, but on the phenomenon of 'sincere' self-deception – i.e., the phenomenon of 'bad faith', which, in other words, is non-concurrency of for-itself and in-itself. However, in both cases, the authenticity phenomenon is closely related to the inner voice of conscience of the human existential guilt.

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## **THE PROBLEMS OF DESTRUCTIVE POWER IN THE PHILOSOPHY OF MICHEL FOUCAULT**

**Abstract:** The article analyzes some of M. Foucault's ideas, related to the problems of destruction of power. The activity of power undergoes constant changes, which vector moves from "bodies management" to "mind control".

**Keywords:** power, destruction, bio-power, violence, monarchy, "panopticon" theory.

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## **ПРОБЛЕМЫ ДЕСТРУКТИВНОСТИ ВЛАСТИ В ФИЛОСОФИИ МИШЕЛЯ ФУКО**

**Аннотация:** В статье проанализированы некоторые идеи М. Фуко, относящиеся к проблематике деструктивности власти. Деятельность власти претерпевает постоянные изменения, вектор которых в новых условиях перемещается от «управления телами» к «управлению сознанием».

**Ключевые слова:** власть, деструктивность, биовласть, насилие, монархия, теория «паноптикума».

Со времен Сократа и Платона проблема власти остается объектом пристального внимания философов и ученых самых разных направлений. Многие мыслители, создавая универсальные теоретические модели мира и социума, неизменно касались власти. При этом, когда философская рефлексия затрагивала данную проблему, чаще всего проводились исследования патологических проявлений власти, чтобы затем показать, какой ей надлежит быть. Большое разнообразие мнений относительно власти объясняется не только различием философских и политических позиций ученых, но и, не в последнюю очередь, сложностью и противоречивостью самого объекта иссле-

дования, который сам по себе имеет бесконечное число граней, находится в постоянном изменении и развитии.

Современная эпоха, характеризующаяся, с одной стороны, повышением значения индивидуального начала, расширением свободы и демократии, а, с другой, глобализацией и стандартизацией многих сторон жизни общества, заставляет по-новому ставить и решать проблему деструктивности власти. В этой связи немалый интерес представляет философская позиция одного из знаковых мыслителей XX века – Мишеля Фуко, – который обозначил ряд новых и достаточно неожиданных сторон власти, оставшихся вне

сферы интереса философской мысли прошлого. Несмотря на то, что работы Фуко неоднократно становились предметом серьезного анализа, однако теоретическое наследие философа столь велико, а выводы столь неоднозначны, что далеко не все его идеи получили достаточное освещение. Последнее предопределяет необходимость обратить внимание на ряд важных моментов, касающихся деструктивных проявлений власти, а также причин и оснований отмеченных патологий.

Фуко замечает: «История человечества в своих общих результатах, в своей непрерывности, в своих основных и рекуррентных, диких, варварских, цивилизованных и т.п. формах есть не что иное, как вполне логичная, поддающаяся дешифровке и идентификации форма, серия форм, порождаемых слепыми инициативами, эгоистическими интересами и расчетами...» [4, 279]. С точки зрения Фуко, если и можно говорить о каких-то всеобщих законах общества, то предпринимавшиеся до этого попытки выявить их, чаще всего, оказываются необоснованными спекуляциями. Понять сущностные силы, двигающие обществом, можно не путем построения умозрительных схем, а анализируя конкретные механизмы, заставляющие людей действовать тем или иным образом, в частности, такой важнейший инструмент, как власть.

Еще Пейн говорил, что «Правительство [власть, – Н.Ш.] в лучшем случае является неизбежным злом, в худшем оно невыносимо» [1, 1]. Фуко решительно заявляет, что власть «никоим образом не может считаться ни принципом в себе, ни объяснительной ценностью, функционирующей самой по себе. Сам термин «власть» не указывает ни на что иное, как на область отношений, которые следует проанализировать во всей полноте» [4, 239]. По мнению философа, главной функцией власти является управление, а именно, «управление поведением людей» [4, 239].

Многие мыслители, рассматривая проблемы власти, ограничивались лишь политической ее со-

ставляющей. Фуко вполне определенно расставляет акценты, заявляя, что феномен власти не может исчерпываться политикой и правом. «Мы выхолащиваем вопрос о власти, – указывает философ, – когда ставим его единственно на языке законодательства либо Конституции или же исключительно по отношению к государству либо государственному аппарату» [3, 237]. Фуко был убежден, что власть представляет собой нечто гораздо более сложное и неоднозначное, чем деятельность чиновников, государственного аппарата, в целом управленческих структур, в рамках определенной политико-правовой системы.

В современном демократическом обществе власть, кроме всего прочего, отличается тем, что она совершенно иначе, нежели это было в прошлые времена, относится к такому деструктивному моменту, как насилие. В эпоху монархической власти, замечает Фуко, «в руки правосудия попадалась лишь смехотворная доля преступников, из чего оно делало вывод: надо, чтобы наказание было ярким, дабы другим было неповадно» [3, 232]. Самодержавная монархическая власть не может не носить насильственный характер, поскольку для того, чтобы обеспечивать свою прочность, ей приходилось постоянно прибегать к устрашающим мерам. Однако уже в XVIII в. теоретики выяснили, что подобные способы укрепления власти, с одной стороны, малоэффективны, а с другой, слишком дорого обходятся обществу. «Слишком большие расходы идут на насилие, – подчеркивает Фуко, – которое, в конечном счете, не обладает назидательной значимостью, и потому приходится всё более умножать насильственные действия, множа тем самым бунты» [3, 233]. Насилие, вместо того чтобы укреплять общество, а тем самым и власть, расшатывает его, ввергая его в бесконечное колесо обид и отмищений.

В новых условиях власть изменяет свою тактику. Следуя теории «паноптикума» И. Бентама, она постепенно превращается в «тотально надзирающую инстанцию». Суть «паноптикума» со-

стоит в том, что каждый член общества в любое время дня и ночи должен находиться под постоянным надзором центральных властных структур. Кроме того, сами индивиды должны следить друг за другом и доносить о всевозможных нарушениях. При такой организации власти необходимость в оружии, физическом насилии, материальном принуждении вообще становятся минимальной. Власть превращается в некое «всевидящее око», где «каждый, ощущая, как оно тяготеет над ним, придёт, в конце концов, к тому, что интериоризирует его настолько, что будет наблюдать самого себя, и, таким образом, каждый будет осуществлять подобное наблюдение над самим собой и против самого себя» [3, 233]. Целью подобной организации власти является достижение состояния полного соблюдения установленных правил и законов, достижение всеобщего порядка. По мысли авторов подобного проекта, создание такого общества станет возжеленной мечтой человечества, началом эры всеобщего счастья.

Нарисованная Бентамом картина власти рассматривалась не просто как абстрактная идея, автор разработал конкретные технологические механизмы ее организации. Фуко подчеркивает, что предложенный проект власти существенно отличается от абсолютной власти короля или иного самодержца. «Здесь нет такого могущества, – отмечает философ, – которым полностью кто-то наделялся и которое он самостоятельно и безраздельно осуществлял бы над другими, ибо это машина, которая охватывает весь мир, как тех, кто осуществляет власть, так и тех, над кем эта власть осуществляется. Такова, как мне кажется, характерная черта тех обществ, которые возникают в XIX веке» [3, 234]. Ключевым словом здесь является понятие «машина». Власть превращается в разновидность технологии, и как всякая технология должна рассматриваться по шкале «расходы-прибыль», оцениваться с точки зрения затрат на ее содержание и эффективности. «Власть, – замечает Фуко, – по своей сущности

больше не отождествляется с обладающим ею индивидом, который осуществлял бы её по праву своего рождения; она превращается в какую-то машинерию, у которой нет владельца» [3, 235].

Рассмотрение власти как некой машины управления, разновидности технологии имеет далеко идущие последствия. По мнению Фуко, «если власть устроена как действующая благодаря сложным механизмам машина, в которой определяющим фактором является именно место каждого, а отнюдь не его природа, – можно никому не оказывать доверия... В паноптикуме каждый в соответствии с его местом наблюдается всеми остальными или же только некоторыми, и потому мы имеем дело с аппаратом полного и кругового недоверия, поскольку здесь отсутствует какая-либо безусловная точка зрения» [3, 236]. Иными словами, в обществе, где утверждается подобная организация власти, формируется особая атмосфера, коренным образом отличающаяся от прежней жизни в средневековом городе или в деревне, где большинство людей знали друг друга лично и отношения строились, исходя, преимущественно, из человеческих качеств.

Философ заостряет внимание на том, что, хотя в таком устройстве, как армия, ремесленная гильдия или монастырь сеть власти располагается в виде пирамиды, где имеется какая-то вершина, тем не менее, эта «верхушка» не является «исток» или «началом», из которого, как из источника света, будто бы исходит вся власть, с чем было принято всегда ассоциировать монархию. Верхушка и нижестоящие уровни иерархии находятся в отношениях взаимной поддержки и обусловленности, поддерживая друг друга. При всех ее формальных различиях, власть превращается в перекрёстный и бесконечный «шантаж»» [3, 238].

По мнению Фуко в древности власть «осуществлялась преимущественно в качестве инстанции взимания, механизма отнимания, права присвоения части богатств... вымогательства произведенных продуктов, благ, услуг, труда

и крови. Власть здесь была, в первую очередь, правом захвата – над вещами, временем, телами и, в конечном счете – над жизнью; ее кульминацией была привилегия завладеть жизнью для того, чтобы ее уничтожить» [2, 238–239]. Власть, как только она появилась, наградила себя высшим правом распорядиться жизнью и смертью людей.

Казалось бы, в XX веке, когда основными лозунгами стали «свобода», «демократия», «права человека», механизмы власти должны были существенно гуманизироваться. На первый взгляд, так оно и происходит. «“Взимание”, – отмечает Фуко, – мало-помалу перестает быть ее [власти, – Н.Ш.] преимущественной формой, но оказывается лишь одним из элементов наряду с другими, обладающими функциями побуждения, усиления, контроля, надзора, умножения и организации сил, которые власть себе подчиняет...» [2, 239]. Право на смерть обнаруживает тенденцию перейти к требованию управлять жизнью, защищать право на жизнь, поддерживать и приумножать ее. Однако, парадокс состоит в том, что, несмотря на все заявления о миролюбии и гуманизме, XX век оказался самым кровавым из всех пережитых человечеством. «Никогда войны не были столь кровавыми, как теперь, – справедливо замечает Фуко, – и никогда прежде, при прочих равных условиях, правящие режимы не производили такие массовые бойни по отношению к своим собственным народам. Но эта чудовищная власть смерти... выдает себя в качестве дополнения к власти, которая позитивным образом осуществляется над жизнью, которая берется ею управлять, ее усиливать и умножать, осуществлять педантичный контроль над ней и ее регулирование в целом» [2, 239]. Появление ядерного оружия, способного стереть человечество с лица земли, – «это только конечная точка этого процесса: власть предавать одну часть населения тотальной смерти есть обратная сторона власти гарантировать другой части сохранение ее существования» [2, 240].

Власть всегда видела самый надежный способ утвердить себя, присвоив себе полномочия распорядиться жизнью и смертью подданных. Особенностью нашего времени является то, что сегодня она делает это более закамуфлировано, но не менее жестко. «Прежнее могущество смерти, в котором символизировалась власть суверена, – отмечает Фуко, – теперь тщательно скрыто управлением телами и расчетливым заведованием жизнью. Быстрое развитие в классическую эпоху различных дисциплин: школ, коллежей, казарм, мастерских; появление в поле политических практик и экономических наблюдений проблем рождаемости, долголетия, общественного здоровья, жилища, миграции; словом – взрыв различных и многочисленных техник подчинения тел и контроля за населением. Так открывается эра “био-власти”» [2, 240].

Подводя итоги, необходимо отметить следующее. Можно полностью согласиться с М. Фуко, что в современном обществе власть изменяет формы и механизмы влияния, пытается соответствовать тем трансформациям, которым подвергаются основные структуры общества. Суть этих изменений состоит в том, что власть стремится взять под свой контроль максимальное количество сфер, затрагивающих процессы формирования духовной и телесной жизни индивидов, прикрываясь лозунгами «социальной справедливости», «свободы», «демократии» и т.п. Относительно высокий уровень жизни в развитых странах, расширяющиеся сети массовых коммуникаций, новая информационная и технологическая ситуация в мире позволяют всемерно совершенствовать технологии власти, прибегать к самым изощренным методам действий. Как нам представляется, решающую роль здесь играет не только «управление телами», на что делал особый акцент М. Фуко, но, главным образом, манипулирование индивидуальным и массовым сознанием, ибо именно сознание, в конечном итоге, определяет, каким будет поведение человека. Подобная стратегия деятель-

ности власти не может быть однозначно оценена как деструктивная или конструктивная, ибо диктуется не только меркантильными интересами или

чьей-то злой волей, но выступает необходимым элементом управления социальными процессами глобального массового общества.

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## Section 8. Economics and Management

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### **GIFT PROTOCOL IN COMMUNICATIVE PRACTICES OF PUBLIC AUTHORITY: INTERNATIONAL EXPERIENCE**

**Abstract:** The normative principles of the gift protocol in communicative practices of public authority are generalized. The cultural and historical specificity of its formation as a component of the diplomatic protocol is determined. The organic connection of the diplomatic and state protocol is shown on actual historical examples. It is proved that in each individual country the state protocol and ceremony model is the result of adaptation of the generally accepted standards of international protocol practice (diplomatic protocol) to the national ceremonial custom and their reconciliation with the accepted norms of official communication etiquette adopted in the country.

**Keywords:** gift protocol, gift, diplomatic protocol, state protocol, public communication, public authority.

In the processes of state-building, democratization and formation of civil society that are taking place in Ukraine at the modern historical stage, the problems of forming the general system of public management and administration, its separate institutions and officials' activities are of particular importance, and new requirements for their functioning are being put forward. If in the Western democracies these institutions were created and evolved for centuries, in Ukraine, for some historical reasons, such practical experience is

lacking. For that matter, some aspects of public authorities' functioning remain insufficiently or thoroughly studied.

One of these aspects, in our opinion, is the issue of protocol maintenance of public administration and local government activities. Its prominent instrument is the state protocol and ceremony. The state protocol and ceremony is understood as a set of strictly regulated and standardized rules of high officials' conduct in communicative events of an official

nature. In each individual country the state protocol and ceremony model is the result of adaptation of the generally accepted standards of international protocol practice (diplomatic protocol) to the national ceremonial custom and their reconciliation with the accepted norms of official communication etiquette adopted in the country.

Of course, the role of the state protocol and ceremony is not limited by the formalization of acts of internal and international official communication. The emergence and formation of a protocol and a ceremony as a tool of normative regulation of social relations is clearly reflected in the processes of socio-genesis and evolution of the state as a form of political organization of society. The scope and significance of these phenomena is evidenced by a range of scientific areas within which issues of the theory and practice of the state protocol and ceremony are being explored. Along with the historical works, in which separate stages of the history of the official protocol and ceremony institution formation in the countries of Europe, Ukraine, and the world separately have been traced, it is necessary to highlight the researches in which the ceremony and the protocol are studied as socio-cultural phenomena. However, the most numerous group of sources on this issue is presented by publications, which cover the applied aspects of modern protocol practice as a form of official communication in the field of international relations. Along with a massive array of reference literature, these include the work of such well-known experts on diplomatic protocol and etiquette as P.M. Forni, R. G. Feltham, John R. Wood and Jean Serres, Gilbert Monod de Froideville and Mark Verheul, A. Borunkov, B. Gumeniuk, H. Danilchuk, P. Liadov, H. Naumenko, I. Novak, H.M. Rudenko, O. Sahaidak, N. Tymoshenko, R. O. Shcherba etc. Acquaintance with the publications of the mentioned authors allows noting that in the vast majority of cases in the professional literature, the state protocol and ceremony are considered in the categories of history and diplomacy theory and presented as an auxiliary tool for solving foreign policy

issues. However, in our view, the role of the state protocol and ceremony in providing a fruitful intergovernmental and intra-political dialogue is not limited to the standardizing function of certain communicative scenarios. The state protocol and ceremony is not just a set of formalized procedures, but also a semiotic system the functioning of which allows symbolic means to solve tactical tasks and achieve strategic goals. In other words, in spite of the general recognition and regularity of protocol norms, the protocol itself, as a scenario of behavior, allows, with the help of symbolic means, demonstrating the true state of relations between the subjects of communication (states, official institutions and officials). Depending on the level of cooperation between them and due to the set tasks, the protocol provides the opportunity to give standard behavioral models different semantic nuances.

The most prominent in this context is the gift protocol – an area where the protocol mode must withstand all the standards to the smallest nuances when maximizing the personification of the communicative scenario.

**The purpose of the study** is to summarize the normative principles of the gift protocol in the communicative practices of public authority on the basis of identifying the cultural and historical specificity of its formation as a component of the diplomatic protocol.

**The used methods** were based on the research tools of historical, cultural and civilization, normative-value and communicative approaches. The phenomenon of the gift protocol is considered from two perspectives: from the point of view of semiotics and diplomacy history. This made it possible to identify the organic connection of the diplomatic and state protocol and to show the significance of the protocol standards in the communicative practices of public authority.

The ritual of the exchange of gifts as a form of universal symbol exchange was born in antiquity. For the first time, the mechanisms of exchange and gift in an archaic society were explored by Marcel Mauss.

Subsequently, the conclusions of the French sociologist were widely confirmed on a variety of historical and ethnographic material.

The paradox of the archaic ritual of gift was that it was “beneficial” not only to the one who received the gift, but also to the one who made it. After all, the act of giving proved the wealth and generosity of the latter and placed it in the first position. Thus, generosity, the willingness to give the “last shirt” is not just a moral imperative, but a certain social setting, which was driven by an archaic relation to the property [1, 109].

However, with the development of economic and socio-political foundations of society, the institution of gift has not lost its positions in the arsenal of social management techniques. Thus, generosity remained an inalienable attribute of the medieval knight and feudal mode. Moreover, the gift, which involves a correlative reaction (“the gift is a form of universal symbolic exchange”), is not considered as a mercantile operation, since receiving the gift and talent in response does not always coincide with each other either in time or in value. Only later, the exchange of gifts is formed “in a conscious economic agreement by the parties, which, with the development of the economic structure, is gradually based on the idea of value and the evaluation of the exchanged items” [2, 36], and therefore introduces an unwritten etiquette rule of equality of gifts.

Gradually the exchange of gifts becomes a tool for establishing friendly relations between the parties, and the symbolic nature of this ritual made it an integral part of the protocol practice.

Thus, in diplomacy, a gift is not only an attribute of courtesy. In accordance with established custom from ancient times, a high-level foreign delegation brought “overseas gifts” as a sign of respect and friendly attitude on which the recipient, in turn, always corresponded with reciprocity. Traditionally, unique products of folk craftsmen, fur, fabrics, precious stones, gold and silver ware, weapons, breed trotters, exotic animals, works of art served as gifts [3].

A diplomatic gift is a reflection of many aspects of social relations at the individual and institutional levels. It accumulates features of a national character, reveals historical, ethno-cultural factors of nation building, reflects the civilizational, geopolitical, ideological landmarks of the state, etc.

System changes in society always affect the gift philosophy as an act of extraordinary symbolic importance. Thus, it is well-known that in the Soviet protocol practice of the pre-war period in the choice of the subject of gift the emphasis was on the works of art. However, the war situation and the severity of the first post-war years dramatically changed the attitude towards the diplomatic gift, its form and content. Gifts for the high foreign guests began to have a rather specific character. So, P. F. Liadov recalls: after the visit of the Prime Minister and Minister for Foreign Affairs of Great Britain (October 9–18, 1944) to Moscow, W. Churchill received 10 kg. of caviar, 15 l. of vodka, 20 packs of cigarettes and 50 bottles of “narzan” (vodka and cigarettes, not cognac and cigars!), and 6 kg. of caviar, 110 l. of vodka and 20 cigarette packs were given to Anthony Eden [4]. It should be noted that vodka and cigarettes as gifts in this case were not chosen by chance. These objects, being attributes and at the same time symbols of unpretentious proletarian life, acted as non-verbal signs of political communication: as an antithesis of the British Prime Minister’s favorite “bourgeois” cognac and cigars. As a result, the context of the gift has become much more important than its material value.

In the postwar period, the gift funds of the USSR were formed at the expense of malachite and crystal vases, jewelry, folk crafts, fur, as well as photo albums, sets of classical and folk music, etc. (Although, according to reporters, in the nomenclature of gifts during the Khrushchev thaw, paintings by the masters of the nineteenth century continued to appear). Moreover, in some cases, the size and value of gifts were intended to demonstrate to the whole world the power of the Soviet system. Suffice it to recall the IL-14 aircraft, received by the President of

Egypt G. A. Naser during his state visit to the USSR in May 1958. This resonant gift was complemented by a Cossack sword decorated with jewels, a porcelain vase with a visitor portrait and a set of agricultural machinery and medical equipment) [4; 5].

The Soviet leaders received quiet valuable gifts. So, well-known collections of cars and hunting weapons of L. I. Brezhnev, were formed mainly through foreign “gift investment”.

And only when M. S. Gorbachev was in a post as General Secretary of the CPSU Central Committee, in the protocol practice of the Ministry of Foreign Affairs of the USSR was introduced a norm for limiting the value of gifts. Soviet citizens could receive gifts from foreigners for the amount of not more than 25 rubles. Moreover, after the release of the Decree on the fight against drunkenness, there was an order on obligatory surrender to the state the received souvenirs in the form of alcoholic beverages, regardless of their value.

The experience of gifts' etiquette developed in Soviet times became the source of the formation of protocol traditions of giving in independent Ukraine.

Today, the exchange of gifts is an important part of the program of any official visit, such as the visit of the head of state, parliament, government, foreign minister or delegation of another level. Modern protocol practices in many countries clearly regulate the value of gifts that can be handed over or received during high and the highest level visits. It usually does not exceed \$300.

Expensive gifts are subject to transfer to the appropriate departments. So, in the United States, all gifts worth more than \$250 received by the president and his wife during the performance of state duties are accepted for state storage at the Ministry of Finance. Their subsequent use (exposition, transfer to the museum, art gallery) is regulated by the White House apparatus in the usual administrative procedure. In Great Britain, the gifts and objects of value that are brought to the queen come to the state storage and become the property of the nation. The order of

obtaining memorable gifts by senior officials of the United Kingdom and members of their families is regulated by the “Code of rules on the regulation of the members' activity of the Government Cabinet” (1997). In the special part of the Code “Acceptance of Gifts and Services”, it is stated that all gifts worth more than 140 British pounds are to be deposited with the appropriate agency. If desired, the recipient may leave a present, paying the state treasury the difference between the real value of the gift and the established value line [6]. In Germany, there is a special register of gifts, which is handed over to heads of states, governments and foreign ministers of foreign countries. Gifts sent to the President of the Russian Federation are kept at the presidential library located at the Kremlin's residence of the President.

Along with this, there are countries where there is a direct ban on gifts from foreigners. For example, at one time, the Yugoslav law prohibited official representatives of the country or heads of delegations from accepting gifts from foreign states, institutions, legal entities or citizens. As an exception, it was allowed to accept and give only gifts of small value as a sign of international cooperation. However, this prohibition did not apply to the President of the Republic [7].

Consequently, a gift is a special language, a very sophisticated sign by which you can indicate that it is impossible to announce. Before all, a gift is a symbol of attention to a high foreign guest. When choosing a gift, one considers different factors, such as the level of relations with the country, the guest's nationality, his age, interests. Ideally, any gift should, on the one hand, represent the national specificity of the recipient country, and, on the other hand, if possible, take into account the personified features of the person to whom it is intended.

However, it should be noted that the presentation of gifts, as well as gifts themselves, could sometimes be a source of misunderstandings between the parties. In order to avoid problems of this kind, when preparing a visit, one of the first issues on the

agenda is the presentation of commemorative gifts and souvenirs. As a rule, protocol services agree on their simultaneous delivery.

At the same time, there is a problem of so-called spontaneous gifts. It occurs when a foreign visitor personally presents gifts to his vis-a-vis without warning of this intention by his protocol service. Such actions of foreign guests create problems not only for the protocol, but also for the security service, which does not have time to check the content of the gift. For example, in remembrance of Soviet protocol workers, often there was a confusion among some Arab leaders who had the habit of personally supplying the Soviet leadership with weapons from Damascus steel.

Nowadays, the practice of choosing memorable gifts is undergoing significant changes. More valuable is not actually a precious gift, as a traditional sign of "protocol" attention, but an individual personified approach. For example, during his visit to Moscow, B. Clinton was given a Hzhel statuette depicting a high guest playing saxophone. There is no doubt that this could not but cause a positive response from the American president [5].

Thus, the processes of democratization, which began to be deployed with particular intensity in the last decades of the twentieth century, did not go far enough to a conservative sphere like a diplomatic protocol. In general, it should be noted that the transformation towards democratization of the ceremonial side of the protocol is one of the key trends in the development of modern protocol practice and is stipulated by a number of factors of political, ideological and socio-cultural character. Today, the protocol of official international communicative events is increasingly rationalized, loses some pomp and emphasizes the business part of the negotiation process. This tendency has also fully

affected the official protocol of the internal public communication.

**Conclusion.** In conclusion, we note the existence of an organic connection between the diplomatic and state protocol.

On the one hand, for all countries, regardless of their socio-economic system, political, economic and military power, the same protocol rules and norms apply. They are based on the recognition of state sovereignty, respect for the independence and territorial integrity of the state, non-interference in its internal affairs. The ideology of the diplomatic protocol is based on the principles of equality, reciprocity, seniority and international courtesy. The latter principle is pivotal and implies a respectful and respectful attitude to everything that symbolizes and represents the state.

At the same time, the protocol can not be considered a cosmopolitan category, which, equally, outside the national context, is used in intergovernmental communication. Apart from the unified protocol rules that have the character of an internationally recognized custom, there are specific rules of the state protocol of individual countries. Appeal to behavioral models, whose origins are stipulated by centuries of experience of national traditions of etiquette and ceremony, is a source of enrichment and updating of international protocol practice. However, we would like to emphasize again that the scale of the protocol of all countries has a common starting point – international politeness and parity. In other words, as the universal principles of official public communication, the rules of the diplomatic protocol are the basis of the state protocol and ceremony of any modern country. Moreover, precisely on their basis the foundations of a new public service philosophy, as the basis of good governance of the state based on European standards, should be built.

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## Section 9. Jurisprudence

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### ANIMALS AS A SOURCE OF INCREASED DANGER IN RUSSIA AND ABROAD

**Abstract:** Statistics show that the number of animals owned by citizens and legal entities is increasing every year, especially dogs. This leads to an increase in the incidence of harm to the life and health of citizens.

**Keywords:** animals, source of increased danger, responsibility from tort.

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### ЖИВОТНЫЕ КАК ИСТОЧНИК ПОВЫШЕННОЙ ОПАСНОСТИ В РОССИИ И ЗА РУБЕЖОМ

**Аннотация:** Статистика показывает, что количество животных, находящихся в собственности граждан и юридических лиц, с каждым годом увеличивается, особенно это касается собак опасных пород и диких животных. Это приводит к увеличению случаев причинения ими вреда жизни и здоровью граждан.

**Ключевые слова:** животные, источник повышенной опасности, ответственность из деликта.

Действующий ГК РФ не раскрывает понятия «источник повышенной опасности», а только указывает в статье 1079 ГК РФ объекты деятельности применительно к которым, создает повышенную опасность для окружающих. В данном перечне отсутствует указание на животных, как источников повышенной опасности. Возникает

вопрос: можно ли вообще относить животных к источникам повышенной опасности? И если да, то каких именно? Мнение теоретиков и практиков на этот счет неоднозначное. В частности, к источникам повышенной опасности относят, как правило, диких животных, отдельные породы бойцовских собак и др.

В соответствии со ст. 404 ГК РСФСР 1922 г. «держатели» диких животных признавались владельцами источников повышенной опасности, однако ст. 454 ГК РСФСР 1964 г. уже не содержала ссылок на диких животных, хотя от этого, как замечает О. А. Красавчиков, они не перестали быть источниками повышенной опасности. Н. И. Коняев отрицает необходимость отнесения животных к источникам повышенной опасности. По мнению автора, рассматривать повышенную опасность диких животных в их размерах и свирепости было бы неверным (поскольку эти признаки свойственны и некоторым домашним животным) [3, С. 4–5].

Так в Апелляционном определении Пермского краевого суда от 06.10.2014 по делу № 33–8728 указывается, что: «Вопрос о признании некоторых пород собак источником повышенной опасности разрешается судом в каждом конкретном случае с учетом фактических обстоятельств конкретного дела. Субъективная оценка собаки как крупной, по мнению судебной коллегии не может служить достаточным основанием для отнесения ее к источникам повышенной опасности [4]».

Некоторые цивилисты рассматривают проблему причинения вреда дикими животными как обоснование «теории деятельности» [5, 7]. Другие считают, что ключевой признак отнесения объекта к источникам повышенной опасности – отсутствие полной «контролируемости» этого объекта со стороны человека [6].

Наиболее популярными домашними животными, способными причинить вред, являются собаки. Опасные свойства собак приобретают угрожающий характер в случае выхода таких животных из-под контроля своих хозяев. Так, например, из Решения Фроловского городского суда Волгоградской области следует, что на истца набросилась собака ответчика и укусила его за лицо, тем самым причинив ему вред здоровью в виде множественных укушенных ран лица, в результате чего он перенес три операции. Истец обратил-

ся в суд с требованием компенсации морального вреда. Суд искивые требования удовлетворил [7].

Но существует и противоположная практика, когда суды не признают животных источником повышенной опасности. Московский областной суд в Апелляционном определении от 04.09.2012 по делу № 33–17294 указал на следующее: «Домашнее животное, даже в случае причинения вреда здоровью гражданину, не может быть признано источником повышенной опасности, в связи с чем ответственность собственника собаки не наступает по правилам ст. 1079 ГК РФ. В этой ситуации следует руководствоваться общим правилом полного возмещения вреда (ст. 1064 ГК РФ), а также положениями ст. ст. 210, 137 ГК РФ [4]».

На наш взгляд, животные должны относиться к источникам повышенной опасности. В подтверждение этому нужно обратиться к самому понятию «источник повышенной опасности». В теории цивилистической науки существовало множество теорий и концепций, определяющих данное понятие: концепция «свойств вещей и сил природы», концепция «движимых вещей», «теория объекта», концепция «деятельности». Последняя концепция получила наибольшее распространение и стала основой для формирования современного законодательного закрепления определения источника повышенной опасности. В связи с этим в настоящее время под источником повышенной опасности принято понимать такую деятельность по хранению, содержанию и использованию определенных объектов, которая создает повышенную опасность как для лица, осуществляющего данную деятельность, так и других лиц.

Проанализировав понятие и различные виды источников повышенной опасности, можно выделить несколько характерных признаков, которые распространяются, в том числе и на животных: отсутствие полной «контролируемости» этого объекта со стороны человека, высокая степень вероятности причинения непредвиденного вреда этой деятельностью, так как такой объект



обладает вредоносными, опасными для окружающих свойствами. Также, следует подчеркнуть, что животными как объектами повышенной опасности может быть нанесен как имущественный, так и неимущественный вред.

Таким образом, не смотря на дискуссию по данному вопросу, все вышеизложенные примеры доказывают, что случаи причинения вреда животными, в том числе домашними, когда они выходят из-под контроля своих владельцев не столь уж редкие. Очевидно, что содержание в домашних условиях животных означает, что владельцем осуществляется деятельность с повышенной опасностью, и он обязан прилагать все усилия к безопасному их содержанию. Можно привести множество стран, в которых данному вопросу отведено должное внимание. Например, во французском и немецком гражданском законодательстве уже в изначальных редакциях соответственно Гражданского кодекса (1804 г.) и Гражданского уложения (1896 г.) предусматривалась и в настоящее время сохраняет силу специальная ответственность владельца животного, которая строится по принципу предполагаемой вины владельца животного или того, кто пользуется животным [8]. Согласно ст. 1385 ГК Франции, владелец животного или тот, кому оно служит в то время, когда оно используется, несет ответственность за вред, который животное причинило, причем не имеет значения, было ли животное под присмотром либо оно потерялось (заблудилось) или убежало.

В гражданском праве США весьма широк круг случаев безвиновной или объективной ответственности за причиненный вред. Это связано и с ростом числа источников повышенной опасности. Так, в США без вины наступает ответственность за вред, причиненный животными [9].

В соответствии со ст. 1187 ГК Украины в качестве деятельности, представляющую повышенную опасность указывается содержание диких зверей, служебных собак и собак бойцовских пород. Таким образом, собственник собаки или другого животного будет нести ответственность за причиненный вред как собственник источника повышенной опасности. Наиболее реальным основанием для уменьшения его ответственности может служить только грубая неосторожность со стороны потерпевшего [10].

**Подводя итог, следует отметить следующее:**

Во-первых, Россия нуждается в эффективном законодательстве о содержании домашних животных. Помимо признания животных источником повышенной опасности необходимо ввести определенные правила содержания и выгула животных, которые сделали бы поведение собственников более ответственным;

Во-вторых, для собак бойцовых и служебных пород необходимо ввести обязательную регистрацию и тестирование на предмет социальной адаптации. Регистрация животных помогла бы решить проблемы, возникающие при установлении владельца животного, кроме того, появилась бы возможность не только привлекать к ответственности конкретного собственника за оставление животного, но и возлагать на него меры гражданско-правовой ответственности за вред, причиненный его безнадзорным животным;

В-третьих, ответственность за вред, причиненный животными, должна регламентироваться самостоятельной нормой гражданского законодательства. Владелец должен четко осознавать, что он владеет источником повышенной опасности, и это должно стимулировать его к соблюдению повышенной осторожности при его использовании.

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## **ECONOMIC AND FINANCIAL JUDICIAL ESSENCE OF GOLD AS A COMMODITY AND FINANCIAL ASSET (INSTRUMENT)**

**Abstract:** Problematics of gold attribution to commodity class and (or) financial assets, financial instrument, is discussed in the article. An issue about evolution of the subject realized the function of common money in certain historical periods is analyzed. Peculiarities of gold as a money commodity and special commodity are observed. Monetary function of gold and function of universal money are revealed. It is proved that specific features of gold as a commodity directly influence on functioning of global gold market and circulation of this precious metal globally.

**Keywords:** gold, commodity, financial asset, monetary function, precious metal, global gold market.

Disputable and controversial question of the gold's role in economics, about legal nature of "gold" category, becomes the point of issue for many scientists. Some of them take a view that gold in modern conditions can be reviewed as a liquid good, others tell about keeping of monetary function of gold. Meanwhile some experts in economic and financial sciences consider gold as a commodity and as a financial asset.

In our opinion, gold is better to be rated as a category of special goods, even though it is excluded from currency circulation, meanwhile demand for it has more investment than industrial character. Therein lies "gold antinomy" formed in modern economy.

Withdrawing the performance of money function gold as a good expended the field of its appliance

and became: financial asset (ingots and coins), underlying asset (securities, digital money), and financial instrument (subject of banks' business).

Definitely, at the present time gold is widely used in the field of industrial production (jewelry, medicine, electronics, etc.) due to its' unique mechanical and physical chemical characteristics. The same features that in the distant past made gold to be money today also give a basis to consider gold as a special good among all other goods.

Gold is often called "deflationary good" because it has a tendency to increase its value during periods of adversity: money-and-credit, economic or political conditions.

It is necessary to note another important feature of gold; this everlasting metal, being remelted

repeatedly, saves its features in ingots, coins and jewelry for centuries. By virtue of its natural and social features mined gold negligibly disappear, doesn't go to earth, water or air.

Considering precious metal doesn't entirely disappear, just changes hands and centuries. Gold is an only good in the world produced for saving and investment.

During all human history gold had two functions: function of global money and precious metal, used for production of wide range of products for consumer and industrial character.

Gold firmed up as a monopolistic money commodity by XIX century. Before the First World War gold was equal unit of all global currencies. Paper money served as documents, which witnessed availability of gold and freely exchanged for it. The period from 1870 to 1914 is called "golden century". In the course of goods circulation development gold was cut through overall mass of goods and due to its unique set of features and high unit cost became a universal equivalent — money commodity which served as a measure of other goods' value. At dawn of human history gold served as money, but use of yellow metal for production of coins (i.e. for service of universal and internal currency circulation) reached the highest development in the epoch when capitalistic industrial relations finally took roots.

Now therefore gold having a range of features which allow it to function as universal equivalent better than other goods became money throughout history of value forms' development. They can be defined in the following way: relative rarity of gold in nature; simple divisibility and amalgamation without loss of value; qualitative homogeneity of all parts during division; long-term storability; high cost in small amount. Being monetary commodity gold has a range of features which essentially differentiate it from other goods. Without consideration of these features it is impossible to understand and explain the changes in volume of gold mining in capitalistic

countries and shift in geographic allocation of gold mining industry.

Changes of purchasing power of gold, i.e. level of goods' cost, expressed in gold, have fundamental importance for gold mining industry.

Very important peculiarity of gold as a money commodity is that adverse economic picture formed in the market for other goods means active market for gold, and conversely, improvement of market conditions for all other goods means deterioration of active market for gold.

In the period of price lowering for goods and services purchasing power of gold increases. Meanwhile nearly all goods including supplies used for gold mining have tendency to decrease its cost in gold. Conversely, in the period of total increase of goods' prices purchasing power of gold decreases, i.e. goods' prices in gold as well as expenses of gold mining increase.

Delivering value of gold is a process isolated from movement of goods' prices, and consequently purchasing power of gold. Decrease of purchasing power of gold comes with decrease of workforce productivity during gold mining, i.e. increase of gold's value. Consequently the changes of gold's value are connected with changes of commodity prices' level and purchasing power of gold; meanwhile it is necessary to take into account only such changes of purchasing power of gold which are the result of stable and important deviations of commodity prices from value.

For a long time the government scarcely interferes with operations of monetary metal, performed by private firms, banks or individuals. However at the certain stage of development increasing governmental interference into processes of production, conversion and distribution had the use of monetary gold on the hip of governmental regulation. The result of it was that gold was eliminated from the field of internal conversion, funds of monetary gold were concentrated in governmental property and exchange of bills to gold was nearly terminated due

to established parities for individuals, what provided the final liquidation of private gold money turnover. Monetary systems based on gold became paper money systems and consequently in some countries gold stopped functioning as a mean of circulation and payment.

Mentioned events marked the beginning of the process of gold's monetary functions' reduction meanwhile under free gold circulation monetary money nature of gold was considered naturally and didn't depend on both character of economic operations served by gold and social status of its owners and participants of deals.

Meanwhile however gold didn't lose its value as global reserve and payment mean (i.e. as universal money) even after it was excluded from money supply of some countries. In this historical period gold saved its role of reserve asset of national banks, but not the only one anymore, but along with foreign currency. Exactly on this basis after the Second World War Bretton Woods monetary system was created. Gold still was a common denominator for correlations between fixed rates of exchange because International monetary fund (IMF) required member countries to define currency parities either in relation to gold or in relation to USA dollar. Then dollar itself had fixed gold value equal to 0,888671 g (35 dollars for one troy ounce of gold), and as USA obliged to purchase and sell gold with that price in deals with national banks of other countries, gold parity in practice took a function of official monetary price of gold. It had this function up to the beginning of 70-s of last century, exactly up to 15<sup>th</sup> of August of 1971, when USA unilaterally refused from its obligation to exchange dollars to gold on interstate level, what led to final termination of interstate payments in gold and consummation of its official monetary value use. As a result of international currency reform performed in 1976–1978 gold was officially excluded from the field of currency circulation and relegated to the common good position.

Therefore, on the one hand gold lost the most important functions of money — to be a measure of cost (value) of goods and services and medium of circulation (purchasing mean). But meanwhile we can't univocally assert that its monetary functions are lost (mean of payment, saving, caretaking and treasure formation), as well as function of global money.

The modern stage of global economy's development let us make a conclusion that monetary functions of gold were transformed. It is connected first of all with the fact that Internet and telecommunications development allowed to use gold in new direction — as a mean of payment. Secondly, in the conditions of unstable financial and economic situation the function of gold as a mean of saving and caretaking becomes even more important and pending. Precious metal is a kind of safety fund.

Gold is accumulated both in state funds and at disposal of individual subjects of currency circulation — commercial banks, financial organizations and individuals.

By the time of adoption to market system in Russia gold was treated as a special commodity, having state importance but not as a financial instrument or typical good. That is why all trading financial relations had concealed nature; meanwhile severe instructions written in the first triens of last century were in force.

At the beginning of Russian gold mining industry's reorganization gold trading as well as its mining and production were under governmental control. Financial mechanism was based on budgetary advance of seasonal gold mining, and after affination and delivery to deposit of Sate Repository for Precious Metals delivered gold was fully paid with values established by Ministry of Finance. .

Meanwhile one part replenished gold and foreign currency reserves of National bank; the significant part of mined gold was left in governmental stock. The minor part of precious metal was divided between jewelers and industrial consumers. Gold export was

carried through Bank of Foreign Economic Activity of USSR, and later — through Foreign Trade Bank of USSR as a state authorized agent.

At the present time gold as a component of gold and foreign currency reserves is one of the main compounds of universal financial system, because the stock of this metal is not big, it is hard enough and also doesn't subject to corrosion.

During millennial existence gold changed its meaning as a mean of payment in universal market, but it is still highly demanded by investors of different countries and that is why easily implemented in different commodity forms.

Summarizing the above we can mark the following features of gold as a universal market commodity:

1) supply of good is relatively stable and possible to be roughly evaluated by the analysis of mining powers and peculiarities of gold mining; 2) gold is a traditional article of luxury, sign of high social status, significant part of customer's budget; 3) due to the stability of tradition of gold as an article of luxury it is an attractive instrument for capital formation with guaranteed protection of its passive devaluation; 4) gold is a speculative commodity, dynamically used in trading operations; 5) gold is a metal with unique features which are used in industry.

Notwithstanding gold's loss of its main monetary functions and expulsion from international payments it still has significant demand in global financial markets, specifically as the most liquid mean of saving of accrued capital.

It is necessary to note that at the modern stage under condition of increasing unsteadiness of universal financial markets and growing inflation expectations, stipulated by developing financial crisis all over the world, we observe the increase of gold's role as a financial asset. Under conditions of global financial crisis it is fully justified that a part of available gold is sold at the market for currency in order to spend proceeds on more profitable obligations.

Therefore the special status of gold at the modern stage is due to the fact that precious metal both in poorest and developed countries is not just a typical commodity but also a financial asset, having a range of monetary functions. Even gradually growing use of gold in industry won't take precious metal's role of "real value" soon.

As a conclusion it should be mentioned that specific features of gold as a commodity have direct influence on functioning of global gold market and circulation of this precious metal worldwide.

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