

# Methodological aspect of Central Asia and Russia development

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**Abstract.** The methodological aspect of the development of Central Asia and Russia is one of the key topics of our time, which requires the attention of researchers and specialists in the field. Due to the geopolitical position of both regions, their historical, social and economic context, as well as taking into account the changes taking place in the global political arena, it is necessary to develop holistic methodological approaches that contribute to the successful development of these territories. Given the many problems and challenges faced by Central Asia and Russia, it is necessary to have a systematic approach when developing methodological tools. It is important to take into account their specificities, needs and potential to achieve sustainable development and improve the quality of life of the population. One of the key aspects of the development methodology of both regions is the integration approach. We cannot consider the development of individual countries or regions in isolation; instead, we should strive to create a basis for co-operation and interaction between the countries of Central Asia and Russia. It is important to develop and promote coherent and balanced development methods that enhance cooperation as well as create favourable conditions for mutually beneficial economic and social development.

## 1 Introduction

The specifics of studying Russian-language literature require taking into account the regional nature of its distribution. In particular, the axiological field of the Russian-language works of V. Vasiliev, A. Vasilyeva, A. Ustimenko, V. Popov is associated with an alternative reading of historical events in the context of eastern realities, an explicit and implicit image of Tashkent, the formation of the mythologeme "Asia" in the cultural consciousness. Which characterized by the palpability of details with the fantast city of the whole; reinterpretation of the image of Alexander the Great, totem animals and with the formation of a synthetic genre: a novel-alternative history, fantasy novels, a novel-essay, a fantastic essay.

The purpose of this study is to present a methodology for analyzing Russian-language works that illustrate the formation of the mythologeme "Asia", reinterpret archetypal images, and create synthetic genres.

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## 2 Literature review

A review of scientific research in this area has shown that "the problem of interaction of different national cultures in the aesthetic field of one literature is very new for literary science, although its relevance is not in doubt" [28, p. 19]. There are a number of different levels of work devoted to this issue: scientific articles, conference materials, monographs, dissertations. In particular, K. K. Sultanov, using the concept of "semi sphere", speaks about writing in Russian and "the experience of mutual discovery of creative opportunities", believes that "the fundamental sign of the Russian language is the uniqueness of the language of creativity" [35, p. 156]. Other researchers compare the concepts of "Russian" and "Russian-speaking", and focus on certain loci. So, U. V. Ovcherenko, I. V. Monisova speak about the experience of Kazakhstan, relying on the fundamental works of M. M. Bakhtina: "Interaction with a different linguistic, political, cultural environment, constant dialogue with Another (according to Bakhtin) is a new reality. In which the question arises about the productivity of the interaction of "one's own" and "someone else's" and/or "other" in the development of any national literature, which, of course, actualizes and enriches the ideas of A. V. Bakhtin at the present stage. Veselovsky, V. Zhirmunsky, N. Konrad, Yu. Tynyanov, M. Bakhtin, Yu. Lotman" [31, P. 234-235]. Indeed, the works of these researchers create a general theoretical basis for authentic literary analysis, including Russian-language works. In methodological terms, in our opinion, the most productive is the concept of N. L. Leiderman, who states the fact of using the term "Russian-speaking" and gives definitions of B. At the same time, he notes that the latter focuses on the external factors of this "significant artistic phenomenon" and "does not take into account the actual aesthetic, internal qualities inherent in the Russian-language work" [28, p.20]. In particular, N. L. Leiderman points out those features of Russian-language works that create the impression of a foreign language of the literary text, and concludes: "it turns out that the writer thinks in the coordinates of one national culture, but in the language, in the speech forms of another national culture" [36, p.20]. This definition is the basis for this study and determines the analysis of a holistic image of the world based on nationally determined ideas and language features.

N. L. Leiderman points to the generally accepted point of view in this regard (V. Humbolt, V. V. Ivanov and V. N. Toporov, T. V. Tsivyan) and concludes: "the Russian-language "work" is essentially dialogical" [28, p.20]. This dialogue of cultures can be analyzed at the level of plot-compositional, figurative language systems, which "leads us to the problems of genre" [28, p. 22] and style, and even genre-stylistic features. The researcher suggests developing an adequate methodology for studying "borderline" artistic systems [28, p. 21]. Therefore, first, it is necessary to identify the following most important levels: the macro-level-the image of the world, the micro-level-figurative associations, and the subsystem of expressive means. The macro-level represented as a triad of "mythological-folklore-artistic", while the axiological aspect is of key importance: the value of the universe is at the heart of the mythological image of the world, the folklore – man, the artistic – "the law of beauty". In this regard, N. L. Leiderman notes, "The national art world is already forming a symbiosis of mythopoetic cosmogony city, folklore anthropocentrism and an arsenal of classical images and those poetic techniques that have acquired the significance of archetypes of the national artistic consciousness. In particular, the Russian artistic model of the world includes the preachy pathos of the literature of Ancient Russia, the images of Onegin and Tatiana, and the culture of the "polyphonic novel" of Dostoevsky and Chekhov's subtext... This is how the national artistic Space is constructed, in which the national culture is embodied, that is, it acquires a visible and tangible objectivity" [28, p. 21]. In this regard, the researcher identifies a fairy tale, in particular, in the story-tale of Ch. Aitmatov's "Piebald Dog running by the edge of the sea", T. Pulatov's story-parable "The Second journey of Kaip". In addition, N. L. Leiderman notes that the "range" of Russian-speaking "is very wide" [28, p. 20], and

identifies larger-scale formations, in particular, the “Central Asian image of the world” [28, p.23]. This aspect is of interest from the point of view of forming an effective methodology for analyzing Russian-language literature in terms of content and form.

As A. N. Davshan emphasizes, “Personal stay in the eastern land was significant for individual creative development” [22, p. 3-4]. That is why M. Voloshin, M. Prishvin, S. Yesenin considered it necessary to visit the Central Asian region directly. Others, such as A. Akhmatova, found themselves in Tashkent due to tragic circumstances, but this enriched their work not only with exotic oriental motifs, but also allowed them to learn about the culture that contained the richness of the centuries-old experience of the people.

Along with this, the literary studies of Uzbekistan consider the problems of identifying Russian-language literature (P. I. Tartakovsky, S. L. Kaganovich), the specifics of artistic reflection of the image (A. N. Davshan), genre transformation and narrative strategies (S. E. Kamilova) [36, 22, 25]. P. I. Tartakovsky considered it necessary to analyze the works and writers who “for various reasons linked their creative destiny with the peoples of a particular national region, and <...> chose the Russian speech element for self-expression” [36, p. 3]. A. N. Davshan emphasized, “The actual task of modern literary studies in Uzbekistan is to create the history of the literary process in the space of the Central Asian region over the past hundred years” [22, p. 3]. Quite agreeing with this statement, we will focus on the Russian-language works published over the past decade, since this approach will allow us to take into account foreign types and forms of “being and thought expression” [36, p.3]. In this regard, it is undeniable that the historically determined landmark phenomenon in Russian literature is the constant interest of artists to the Eastern land, in particular to Central Asia, to Tashkent, the work of writers, painters, musicians, which reflected in fiction. In our opinion, the special issue of the magazine “Zvezda”, dedicated to the culture of Uzbekistan, is indicative in this regard. The image of the world, including the Central Asian one, embodied in the spatial organization of the work, its genre and stylistic features.

### 3 Research methodology

The key provisions set out in the work of N. L. Leiderman on Russian-language literature determine the methodology of this study. Russian literature, in particular, based on the recognition of the fact of the long-term existence of the dialogue of cultures in Russian literature. Which shown by the researcher on the example of the works of Ch. Aitmatov, T. Pulatov, O. Suleimenov, although, as the scientist notes, even “Evenings on a farm near Dikanka” by N. V. Gogol indicate the “junction” of Russian and Ukrainian cultures” [28, p. 19]. Based on the statement of the image of the world, which the researcher defines as “symbiotic”, “syncretic”, “heterogeneous”, “tolerant”. It is proposed to identify the most characteristic ways of its construction: “the use of “foreign” insert genres”; “a kind of exchange (castling) of national plot archetypes”; “dialogic relationship between the national tops and the tops of the whole country”; “juxtaposition of national archetypal symbols”; “contamination of the Russian literary and foreign folklore genre” [28, p.23]. As an example to the first position of N. L. Leiderman cites “The Lament of the Camel” in the story “Goodbye, Gulsary; the second-the parallel between Yedigei and the camel Karanar; the third position refers to the creation of their own national world in the “environment of multi-million Russia” [28, p. 23]. The fourth-the juxtaposition of symbols of eternal values with national ones, while the attributes of different religious denominations can be equivalent; the fifth involves the formation of new synthetic genres. In this study, we propose to consider the third and fourth ways of forming the Central Asian image of the world in modern Russian-language literature. Which, in turn, defined as dialogical, since it is the national tops in relation to the country using the Russian language, which sets the vector of the key features of creation, functioning and interpretation. The formation of the Central Asian image of the

world testifies to the artistic understanding of the events of the history of the Russian Empire in the circumstances of the Turkestan region, which leads to the formation of the mythologeme “Asia” in the cultural consciousness, filling such archetypal symbols as Alexander the Great, Adam, horse, cat, Aries with national content. The problem of synthetic genres (novella-alternative history, fantasy novels, novella-essay, and fantasy essay) outlined in this work, which opens up prospects for further research.

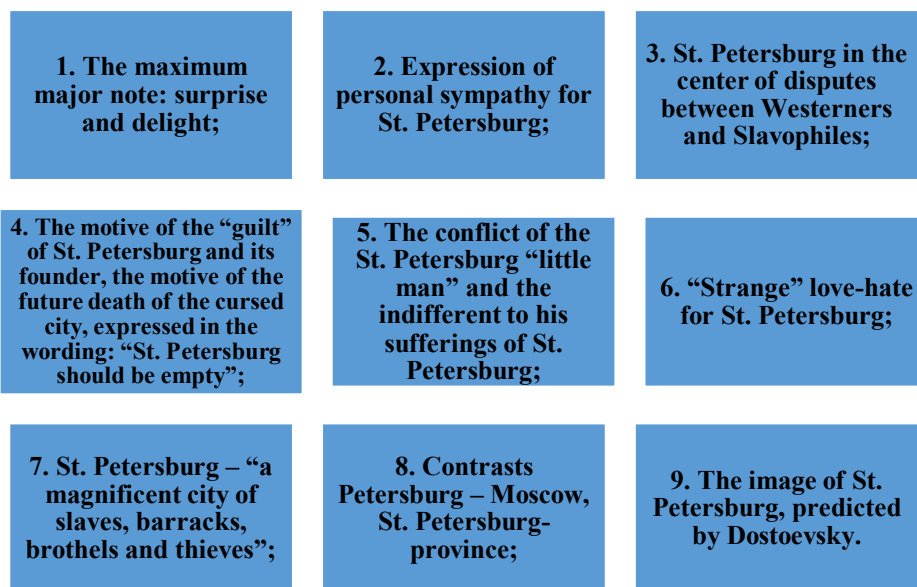
## 4 Analysis and results

Russian literature has precedents in the history of Russian classical literature; in particular, the title of the cycle of N. V. Gogol “Evenings on a farm near Dikanka” not only refers to a certain topos, actualized by the name “Dikanka”. Also introduces the foreign-cultural indication “khutor”, which indicates the correlation of the national Ukrainian and Russian image of the world. In modern literature, the works of Russian-speaking writers of Uzbekistan characterized by close attention to the key historical events of the twentieth century; in particular, the fall of monarchical power in the Russian Empire understood in the context of the Central Asian image of the world and the corresponding tops. So, in the story of V. In the book “The Turban of Iskander (Alternative History)”, published in No. 4 of the magazine “Star of the East” in 2013, the author illustrates the alternative development of historical events first in Tashkent, the village of Iskander. then in St. Petersburg and throughout the Russian Empire, provided that there would not have been the death of Grand Duke Nikolai Konstantinovich Romanov from pneumonia. At the same time, time and space are presented very precisely and in relief, but through the prism of an alternative reading.

Therefore, despite the fact that the work “The Turban of Iskander (Alternative History)” has a fantastic orientation, at the beginning of the story the historical time is clearly marked: “Since October 1916, as if a giant invisible leech has stuck to it, busily sucking the vital forces” [5, p. 76]. As you know, the year 1916 is the threshold of global changes in the history of Russia, which caused the decline of a huge empire. In this regard, in relation to the merger of the individual consciousness of the writer with the general psychology of the people, the work “Theory of Literature” notes, “the pre-revolutionary consciousness of the Russian person was the norm, and his subsequent state-a distortion of the norm” [37, p. 429]. This fact is also indicated by the aesthetic concept of D. Andreev, a writer who presented an original interpretation of met history in the poetic ensemble “Russian Gods”, the philosophical treatise “Rose of the World”, the literary work “Some Notes on Poetry” and the poem “Iron Mystery”. The action of the latter unfolds from the veiled bloody events of the beginning of the revolution-1916-1917: “autumn twilight <...> Very far away we see rare, shuddering spots: either the light in the windows of villages scattered across the plain, or the bonfires of a battle camp” [1, p.15]. The pre-revolutionary era it is shown, full of expectations, hopes, and attention to various aspects of life. Including spiritual and religious, as V. V. Grushetsky notes, “This breakthrough into the over world was bound to happen; it was intensely expected at the beginning of the century. The sensitive ears of the artistic geniuses of the nation caught the echoes of other worlds, distant and strange <...> But October came <...> a substitution was made, instead of the expected flourishing of the spirit, the triumph of the flesh came” [21, p. 283]. In the work “The Turban of Iskander (Alternative History)”, the physical condition of the hero is also updated: “Nikolai Konstantinovich is tired of the dumbness of his two-meter body. Exhausted!” [5, p. 76]. His impotence is primarily because Nikolai Konstantinovich is “sixty-seven” [5, p.77] years old. The hero of the work himself understands that this is, by modern standards, an advanced age: “sixty – seven is not seventeen”, Nikolai Konstantinovich notes to himself. However, at the thought of the need to take care of the region where he lives, “plans began to pile up, and the blood suddenly boiled, calling for feats. Again I thought about the improvement of the village of

Iskander in the Tashkent district near Gazalkent” [5, p. 77]. In this case, it is an illustration of such a characteristic feature of Russian-language literature as the correlation of the national tops: Tashkent, Iskandar, Gazalkent with the tops of the whole country, which is indicated by the word “uyezd”, meaning “1. In feudal Russia: districts, a group of volosts that gravitated to the city. 2. < ... > administrative-territorial unit that was part of the province” [30, p. 825]. In addition, in the artistic consciousness there is an association with the story of E. I. Zamyatina “Uyezdnoye”, in respect of which it is noted: “Zamyatin’s novel *Alatyr*, published in 1915, completes a kind of trilogy about provincial Russian life. The novels “Uyezdnoye”, “In the Middle of Nowhere”, “Alatyr” show the degradation of people’s life in the era of the onset of urban “factory” civilization [24, p. 6-7]. At the same time, it is important that in the work of E. I. Zamyatin there is an opposite trend. “The stories “Uyezd”, “In the Middle of Nowhere”, “Alatyr” in the work of E. I. Zamyatin “is opposed by works that show the best features of the people’s man, there is a hero-a dreamer, a man not of this world. Who finds it difficult to get along with the provincial inhabitants, but it is also impossible to get far away from them. For example, in the story “The North” (1918-1919), the daily concerns of a person about daily bread are contrasted with the hero’s dreams of an artificial sun that will dispel the polar night” [24, c. 7].

The word “uyezd” also has a key meaning in the finale of A. Tolstoy’s novel “Sisters”: “Great Russia is lost! The uyezd will remain from us – and from there the Russian land will go...” [9, p. 234]. In the work “Iskander’s Turban (Alternative History)”, the village of Iskander becomes exactly such a county, a place where turning events in Russian history can take place. Worries about the region entrusted to him, awareness of his strength, intelligence, and the possibility of being useful make Nikolai Konstantinovich think not only about the earthly: “And none of the numerous fellow travelers knew whose materialized idea they are now moving in space. God does not keep count of money, but of deeds – according to them it will be counted” [5, p. 77]. However, at the same time, the Grand Duke, having arrived in St. Petersburg, unpleasantly surprised by the changes that have occurred during his absence: the Astoria struck him – it seemed like a stone ship cutting through the city waves. This was no longer his Petersburg” [5, p. 77]. It is the juxtaposition of Tashkent and St. Petersburg, which is the key way to construct a syncretic image of the world. As you know, the tradition of comparing two cities is characteristic of Russian classical literature, but if then it was Moscow and St. Petersburg, two capitals that determined the past, present and future of the country, then in the twentieth century, in particular in the “Poem without a Hero” by A. Akhmatova, it is St. Petersburg and Tashkent. Because of numerous studies of the St. Petersburg phenomenon, it revealed that St. Petersburg from the moment of its emergence began to perceive not only as a specific city. Also as a symbol that required understanding: “History shows that the appeal to the St. Petersburg idea, as a rule, falls on the turning epochs: Pushkin-Decembrism < ... > the aggravation of the struggle of Slavophiles and Westerners in the context of historical and cultural discussions of the XIX century. The Silver Age: revolution in aesthetic consciousness; post-revolutionary Russia: St. Petersburg as the last stronghold of culture” [46, p. 109]. By the end of the nineteenth century, the main directions in the interpretation of the image of St. Petersburg defined in Russian literature:



**Fig.1.** The main directions in the interpretation of the image of St. Petersburg

As a result, as A. Blok rightly writes, “The century ended without solving // its painful riddles”.

In the twentieth century, various variations on these given themes were proposed. There is a tendency to develop several directions at the same time. The validity of this statement most clearly illustrated by the example of the concepts of A. Akhmatova and D. Andreev, which represent two extreme trends. Both poets, using previous experience, create their own unique image of St. Petersburg.

A. Akhmatova’s understanding of St. Petersburg is ambiguous and interferential. The most striking illustration of this is the most mysterious work – “A Poem without a Hero”, the final edition. At the beginning of the “Poem”, the main motifs are dotted, which more fully embodied in the “Epilogue”. So, in the third chapter of the first part, the motive for the future death of the cursed city, where revelry, barracks and executions are outlined: "And the cursed Tsaritsa Avdotya, // Dostoevsky and the demoniac, // the city went into its fog... // as a drum beat before the execution..." [2, p. 325]. In the “Epilogue”, this motif intertwined with the expression of personal sympathy for St. Petersburg, which illustrated by the location of the epigraphs in this part of, the “Poem without a Hero”:

To be empty to this place...?  
Yes, the deserts of silent squares,  
Where people executed before dawn.  
Annenskiy  
I love you, Peter creation!  
Pushkin  
My city. [2, c. 341].

The epigraphs specifically identified by A. Akhmatova and have a complex semantic load:

1) Express the author’s attitude to St. Petersburg: a city cursed by Tsarina Evdokia Lopukhina, the first wife of Peter I, a city in the center of which is a terrible prison. “next to



the cathedral was the Alekseevskiy reveling with its secret dungeon", a city that is still a unique creation of human genius and a native place for the poet: "My city"™.

2) Illustrate the connection with the subsequent development of the action, built on the juxtaposition of the merits of St. Petersburg and the military situation: "The White Night" of the terrible "1942". The beloved "city in ruins". "In the Sheremetyevo garden, lime trees bloom, and a nightingale sings" and at the same time "Old fires burn down in some places"; an invariable witness of everything that happens – "a crippled maple" and "The voice of the author, located seven thousand kilometers away" [2, p. 341].

3) Perspective unfold more than a century of the history of St. Petersburg: from the implementation of Peter's plan to the contemporary events of the author.

4) emphasize the author's connection with the Pushkin tradition: "I love you, Peter the creation!" and "My city" are as if in parallel opposed to "Be empty to this place..?, where people were executed before dawn".

Therefore, A. Akhmatova presents a promising vision: she sees the panorama of St. Petersburg "seven thousand kilometers away" from it, in Tashkent, because everyone knows that the "Poem without a hero" s created here, in her soul intertwined conflicting feelings for the city, where revelations are born and demons are overcome.

Also of key importance is the female image. In the finale of the work "The Turban of Iskander (Alternative History)" – this is the Empress: "Lord! You brought the daughter of yours to the Russian throne, so you had plans for her. We cannot leave Russia without hope now! No way! You have called me to do your will, and I have done it, so help me to save this life. The people love mystical coincidences. So the Empress Nadezhda will inspire them, they want her maternal care. In addition, this loss can break your chosen one... Help us, Lord! Save Russia!.. Bring back Hope..." [5, p. 96]. In the "Alexandrian Pass" and the Chasovitins, the Queen of Greece – Olga: "Nadezhda Alekseevna recovered hard, but in a month thanks to the care of Dariya Chasovitins, the elder and younger-the irrepressible energy of the new empress found application in the organization of a network of medical hospitals for the army and the civilian population. She also established a network of orphanages – the war produced orphans of all nationalities. The first to recognize the new emperor was Greece, where Nicholas' sister Olga, who always sympathized with him, was queen, and soon she was joined by her cousin – King George V of England" [4, p. 19].

In addition, in our opinion, in connection with the general concept of alternative history in the work of V. Vasiliev, the topic of medicine is important: traditional and non – traditional: "Obediently performed all your appointments", Romanov assured. – Daryushki watched, without closing their eyes. Another local tabib visited, said that the people sent him, and Allah suggested it. I have been taking drops of it for several days now, some kind of mountain resin, I brought some decoctions. Nadymil here dried thorns isryk is called. Daryushka was ordered to smoke every morning" [5, p. 83]. In this regard, in our opinion, in the work "The Turban of Iskander (Alternative History)", the image of V. F. Yasenetsky-Voino, the chief doctor of the Tashkent City Hospital, is of interest. The text indicates the age of the hero: "forty years old" [5, p. 81]. In the same issue of the magazine "Star of the East", B. Golender's essay "Doctor Yasenetsky-Voino" placed in the category "Caravan of History". It begins with a significant date in the life of the hero of the story: "In May 1923, a man who received the name of the Evangelist Luke was secretly tonsured as a monk in Tashkent" [26, p. 133]. Taking into account the fact that Yasenetsky-Voino was born in 1877, it turns out that at the time indicated in the narrative, he was 46 years old. While the development of the action in the story "The Turban of Iskander" refers to 1917. These time shifts also indicate an alternative perception of not only the facts of history, but also the fate of an individual. In the story "The Alexandrian Pass", the hero prays: "God save Bishop Luke, that is, Dr. Yasenetsky-Voino, who had surgical instruments with him in the cathedral, and he was able to perform the operation in time" [4, p. 19]. This is the principle of alternative

history, the principle of the formation of the mythologeme “Asia”: the tangibility of the details (the facts of the biography of a real person) and the fantast city of the whole (the idea of a place that could have been).

## 5 Conclusion

Thus, it emphasized that the methodology of the analysis of Russian-language literature based on such categories as the image of the world, the dialogue of cultures, archetypal symbolism, and synthetic genre formations. Such characteristics of the works of Russian-speaking writers as the use of “foreign” insert genres, the castling of national plot archetypes require analysis; in particular, the study of the animal epic in the formation of the Central Asian image of the world seems promising.

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