приложений, таких как Genially, Educaplay, Canva и т. д.

Грамотность - очень сложная задача, особенно в том состоянии здоровья, в котором мы находимся. Представленное предложение пытается разрешить эту социальную реальность, в которой мы живем, чтобы у всех учащихся был доступ к началу обучения чтению и письму.

**Библиография**


A LITERATURE WORK RELATED TO CHINESE & MONGOLIAN LITERARY COMMUNICATION

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ЛИТЕРАТУРНОЕ ПРОИЗВЕДЕНИЕ, СВЯЗАННОЕ С КИТАЙСКО-МОНГОЛЬСКОЙ ЛИТЕРАТУРНОЙ КОММУНИКАЦИЕЙ

**Abstract.** The article is about a work by Ts. Damdinsuren, a great writer, was one of the founders of modern Mongolian literature. This is a novel known as "The rejected girl" which is considered evidence that Mongolian-Chinese literary relations were wide at that time.

**Аннотация.** Статья посвящена произведению Ц.Дамдинсурэна, великого писателя, одного из основоположников современной монгольской литературы. Это роман, известный как "Отвергнутая девушка", который считается свидетельством того, что монгольско-китайские литературные отношения в то время были широкими.

**Keywords:** literary heritage, tradition, reform of literature, autobiography, collection, the similarity of plots, literary criticism, communication

**Ключевые слова:** литературное наследие, традиция, реформа литературы, автобиография, сборник, сходство сюжетов, литературная критика, коммуникация

In recent years, twentieth-century literature criticism - researchers seek to re-examine the history of literature and culture during the period and redefine things like cultural heritage identifying literary heritage, artistic values, tradition reform, cultural interactions with neighboring countries, and the uniqueness of national origins in the light of historical facts.

In the past, Mongolian local and foreign scientists have done quite a lot, publishing and researching the issue on the literary heritage, and tradition, reform of the literature by Ts. Damdinsuren, a well-known Mongolian writer.

During the period, many scholars including D.Tserensodnom, L.Khurelbaatar, D.Tsdev, D.Tsend, D.Dashordj, H.Samlildendev, D.Yondon, B.Purev-Ochir, B.Baast, R.Otgonbaatar, G.Bilguudei, E. Purevjav and G.Batsuuri have published books, brochures, references, scientific reports and research papers.

From the above research and original writings, it can be seen that Ts. Damdinsuren's works often show the influence of folklore and written literature, especially Tibetan and Chinese literature, and the connection between traditions and writings.
For example, Professor D. Tsedev made a significant assessment of previous collections, anthologies, and research reports dedicated to his anniversary in the introduction to the second volume of Ts. Damdinsuren’s complete collection, published in 1998. "Ts. Damdinsuren constantly studied a rich tradition of Mongolian folklore and literature, the best examples of Russian, Soviet, and world literature, combined the experience of East and West artistic thinking, and conducted creative explorations in terms of themes, genres, visual representations, and language. His achievements and discoveries played an important role in shaping the Mongolian literary method." [1. D. Tsedev.p.41.UB.1998]

In the story "Da teacher's memories" written and published in 1988 by his student D. Dashdorj, a researcher, mentioned the writer said followings: …The book of the old literature that I read during the mid-1920s was a very special book — “Orogsodin Yeruul” (“The Blessings of the Participants”) which brought by my teacher Shaji from Inner Mongolia. I had begun to write my novel “The Rejected Girl”, while was thinking ... “The main hero of the book was a young official who had been working for the feudal class. I'll write about a young woman who worked for the folk class. Therefore, the fiction composition would not be worse than that “Orogsodin Yeruul”. [2. p.38]

From this memo, we can see Ts. Damdinsuren's work in folklore, Mongolian literature and Tibetan-language literature, as well as the influence of ancient Chinese literature... “My dad Tsen used to have a chest mostly full of old scriptures at home, he was writing, I read all of them. Let me list some, including “The Fairy Tales”, “Dear Saint’s teachings”, “Tale of paper bird”, “Explanation of spring drip” (translated by Namtiin Renchin), “St. Tovaa’s teachings”, “Novel of the king Ushaandar”, “Buman Tsagaan Lusiin Sutra”, “Beneficence of Ochin”, “Novel of the Diva Chojiil”, “One Letter’s Wisdom”, “Selection of various wishes”, “Scripture of the Fire”, “Rock Painting” (probably translated from Chinese), “Notes on the best rules for everyone” (translated from Manchu teachings), and Mongolian laws issued by the Manchu kings, maps for the sub-relay stations with the guards and the rules of the stations”. [3. p. 25 from the Ts. Damdinsuren’s autobiography which submitted by R. Otgonbaatar., The Collection. UB, 1980]. It is undoubtedly affected the writing of the novel “The Rejected Girl” after reading Chinese literature that he had got relevant information related to histories of Manchu Qing Dynasy, as well interactive bills or accounts.

Ts. Damdinsuren mentioned it in the 3rd issue of the "Revolutionary Youth Union" magazine of 1928 [4. pp. 21-22] as ‘... While writing to compose, you suppose use clear and concise evidence, and you will determine exactly what will be made of all the narration. Thus, the use of other people’s writings should not only be a list of their words that reformed but should also be a summary of one’s own ideas with analysis...’

It is natural to consider the issue of communication in Mongolian literature in general before defining the influence of Chinese literature in the novel "The Rejected Girl" by Ts. Damdinsuren.

"According to Lauffer, there is a considerable deal of treasure and literary relics that we have not discovered, so we need to intensify our search for it. This search and reporting work is full of hope. In 1959, a poem entitled "Biography of the Golden King" was found in Inner Mongolia. Until recently, we did not know that such a text existed ... [5. ed. Khurelbaatar. 2008. p.15]. ... In his famous book by Vladimirtsov who is my teacher, ‘A Collection of Mongolian Fairy Tales from Panchatantra’, we discussed the Mongolian version of that literature. Since then, this important and attractive study of Vladimirtsov's work has not been continued and has been forgotten, which is a serious shortcoming of Mongolian literary studies. An important goal of modern Mongolian literature is to study the phenomenon of translated literary works conversion as Mongolian literature over time. The translated literature studies include the study of works translated from Chinese. Not every text, such as “the version appears to have been translated from Chinese” and “translated from the Chinese”, should be considered as translation works, but it should be considered separately, [5. ed. Khurelbaatar. 2008. p.22.],” said by the academic Ts. Damdinsuren.

Not only Ts. Damdinsuren, but there is a lot of evidence that Mongolian-Chinese literary relations were wide at that time. For example, there is a history report that during the Qing Dynasty Mongolian intellectuals used to learn extensively from the Chinese 40 chapters’ literary work “The wonderful thing” by an unknown translator, and widely spread in Mongolia as the written literature. “Undoubtedly, this work written by Bodoo is very similar to design theme and action development in the story called ‘Jian shin ge has come across the golden pearl shirt again’ from the collection known as ‘Scripture of wonderful things - precocious and nowadays’ [6. Bat-Ochir, L. Tserendorj. 1991. p-4]

The issue is very deeply and seriously studied and compared to Chinese sources by the researcher Huvisgal. “The picturesque story” by Dogsominn Bodoo became a work having Mongolian style appearance that can be easily come to mind, in which were changed Chinese names of persons, places and commodities in Mongolian language and some episodes paraphrased and composed larger in size to be assimilated as well as translated in short form when it was difficult to do. “The picturesque story” is Mongolian literature composed translating through the Mongolian writers' intelligence and creative work, even though it was closer to the Chinese source for its construction and idea reflected in the literary writing so that it must be considered as one of the issues in the history of Mongolian literature.” [7. Khuvsgal. 2009. p-72]

In the 1920s, “Orogsodin Yeruul” was translated from Chinese by Temget, the Scholar on Mongolian. Lived during 1888-1939, known as Temget (Wang Rui Chang), the scientist from City Ulaankhad of Kharchgan Hosigun (now), Inner Mongolia, he founded the Board of Mongolian Scripture in Beijing in 1922 and bought a simple printing machine or
typesetter and casting machine. Using brass imprint, he first made the lead type of Mongolian letter. As Temget noticed in his autobiography about written works such as “Four Letters”, “History of the State Lyao”, “History of the Golden Dynasty”, “History of the Yuan Dynasty”, “History of the Three States”, “Recollection of Chinggis Bogd”, and “Graph demonstrating Administration Divisions — ‘Aimag’ & ‘Hosigun’ of either Outer or Inner Mongolia”, the special one is “The Blessing of Participants”, the source of which has not been finding yet and there is an appreciation for its translation quality and literary value by researchers.

No one, our researchers, has been saying anything yet about the book “Orogsodiniin Yeruul” (“The Blessings of the Participants”) republished in 1994 with the introduction by Khasbagna, the scientist, since that time as it was released by Temget.

Here we are going to make some commentary on “Orogsodiniin Yeruul” in contrast with the novel “The Rejected Girl” by Ts. Damdinsuren, the great writer, who mentioned in his memo ‘to write better one’.

First: Perhaps, its composition was made under the influence in contrast to the literary form or design, we would say.

The novel known as “Orogsodiniin Yeruul” is four volume and twenty-four chapters. It is as same as an ancient Chinese classical written prose and has several small chapters, each one of which has a title. For the literary design, mixture of sudden, strange and unusual or unexpected adventures is described either at beginnings or the ends and related to each other.

By contrast with the novel above, “The Rejected Girl” has four chapters, each one of which describes sudden and strange adventures. Mongolian literary works in the early twentieth century was interacting with the Chinese literature. For example, “The Picturesque Story” by Bodoo was investigated by Khuvisgalt, the scholar, PRC, in contrast with other written works and considered to be a version of Chinese literature, in which names or titles for roles, heroes, and places were changed or translated into Mongolian. As the influence of these advances continues to deepen, Ts. Damdinsuren had written in order to describe Mongolian habitation, getting an idea only, instead of borrowing names or titles and reproducing of a given fiction. For composition form, Ts. Damdinsuren writes as same as Chinese writings which have been developed and inherited further in the works of other writers. The renowned Mongolist L.K. Gerasimovich, Russia, emphasized how was developed and inherited this kind of writings by other authors, while he was saying about the story “The Shepherd Naidan” written by D. Tsevegmed, who learned with “The Rejected Girl”.

Second: In the words of “Orogsodiniin Yeruul”, the main hero of the novel Yun Chen and his wife, Shi Yi Syan were in conflict with Lin Yuan Wai and his wife and daughter Lin Ai Jue, who humiliated and ignored the poor and desperate. Describing their life as flattering, cruel, cunning and rakehell action, Yun Chen illustrated properly the degradation of the society. Thus, he showed the eternal truth of life, describing that ultimately, the holy ones conquered. Probably, this manner of description deeply impressed Ts. Damdinsuren, the writer, and gave a clear idea of his novel “The Rejected Girl” to write. The main hero of the novel “The rejected Girl”, a poor man Dolingor, with his wife Myadag and daughter Tseren, stood up against the rich Bold or the official Na and his wife who is a cruel, greedy, cunning and flattering. Describing how they’re persecuted and suffered parting or separating and ultimately, they are enjoying a good life, the author illustrated a true historical picture of the Mongolian social life at that time. Thereby, the writer demonstrated real situation of that time or the truth of life, and in other hand, he got motivation for the writing through the basic line of utterance in the “Orogsodiniin Yuruul”.

There are many elements that may have similar ideas for storytelling. In the “Orogsodiniin Yuruul”, the literary hero — Yan Anii’s family had been prospered, but after a while the family suddenly collapsed or destroyed, was afflicted with thief on way to the official office, and was divorced, so that they decided to climb a mountain and were about to die, when they met Te Fu Peny and talked about their suffering life and by the end of story, they are coming up to rise. In addition, the main hero Yan Anii’s boy, Jian Yu, is suffering from malaria as he travels to his home country and gets better by good people. Similarly, in the novel ‘The Rejected Girl’, the main hero who escaped from the prison, changed his name as Doloodoi, afflicted with misfortune. Dolingor is suffering from a disease as he travels to his country and gets better by two elders. Chased from the elders’ family by a master, he finally comes across his old friend Bat, who was in military service, celebrates discuss past events and comes to Bat’s ger*- a felt dwelling of Mongols - (house), lives in peace as his home for a while, too.

Another line of these two prose works that makes them similar is an episode where a main hero, the Yan Anii’s boy called as Jin Yuei surmounts hardship, difficulties and anguish, gets known to the emperor and later succeeds in eliminating the great enemy of the nation by the royal decree, as well as eventually has found his parents and is happy and full of joy. In the same way, a main hero in the novel “The Rejected Girl” is Tseren, who was separated from her parents, forced to be married, oppressed or suffered from parting and hardship. As she arrives to Khuree with a help of friendly one, studies and becomes educated, takes part in government activities and gets on official service, Tseren eventually has met her father, so is happy and joyful.

Similarly, there is an episode which is describing the religion belief and the lamas, to illustrate the composition of the story and to demonstrate the truthfulness of society. Khasbagana estimated that “In the novel “Orogsodiniin Yeruul” more clearly shown the real situation of that time or the truth of life and by the end of story, they are coming up to rise. In addition, the main hero Yan Anii’s boy, Jian Yu, is suffering from malaria as he travels to his home country and gets better by good people. Similarly, in the novel ‘The Rejected Girl’, the main hero who escaped from the prison, changed his name as Doloodoi, afflicted with misfortune. Dolingor is suffering from a disease as he travels to his country and gets better by two elders. Chased from the elders’ family by a master, he finally comes across his old friend Bat, who was in military service, celebrates discuss past events and comes to Bat’s ger*- a felt dwelling of Mongols - (house), lives in peace as his home for a while, too.

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didn’t do well, suffered from hardship, became absolutely sick boy. Myadag prayed, believing that the benevolent lama would cure and heal her son. She offered the prayers from 2-3 days and offered him several sheep and a cow. How could cure illness? The boy’s condition became worse and died. The poor immature boy had given to Luvsan as a disciple. But indeed, it was a pitiful incident that 13-year-old boy died who had but received the consecration of suffering.

Ts. Damdinsuren mentioned it in the 3rd issue of the "Revolutionary Youth Union" magazine of 1928 [4. pp. 21-22] as ‘...While writing to compose, you suppose use clear and concise evidence, and you will determine exactly what will be made of all the narration. Thus, the use of other people’s writings should not only be a list of their phrases that reformed but should also be a summary of one’s own ideas with analysis...’

That is why it can be said that the novel “Blessings of the Orogosod” deeply connects within the development and communication of the new Mongolian literature, including the prose.

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**ПУТЕШЕСТВИЕ «ЗА ПРЕДЕЛЫ ТЕЛЕСНОСТИ» В РОМАНЕ Х. МУРАКАМИ**

**«КАФКА НА ПЛЯЖЕ»**

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**Резюме.** В статье рассматривается феномен путешествия «за пределы телесности» героев романа Харуки Мураками «Кафка на пляже». Особое внимание уделяется телесным трансформациям персонажей, выходу за пределы телесности, как признакам утраты личной идентичности. В статье также осуществляется сравнение «телесных путешествий» главного героя романа с прохождением лабиринта, символизирующим также обряд инициации. Актуальность исследования обусловлена необходимостью восполнить существующие лакуны в современном литературоведении по проблематике телесных метаморфоз, рассматриваемых в обозначенном контексте, а также по исследованию творческого наследия Х. Мураками в целом. Новизна исследования видится в том, что роман Х. Мураками, избранный в качестве объекта исследования, проанализирован сквозь призму феноменологической теории телесности В. Подороги, особое внимание уделяется концепции «тело вне нормы». Также в работе нашли отражения идеи о телесности и идентичности Ж. Бодрийяра, Ф. Ницше, М. Ямпольского и др. Доказано, что в романе феномен путешествия героя внутри собственного тела является одновременно и признаком утраты личной идентичности, и способом обретения этой идентичности.

**Abstract.** The article examines the phenomenon of traveling «beyond the corporeality» of the characters of Haruki Murakami's novel Kafka on the Beach. Special attention is paid to the bodily transformations of the characters, going beyond the limits of physicality, as signs of the loss of personal identity. The article also compares the «bodily journeys» of the main character of the novel with the passage of the labyrinth, which also symbolizes the rite of initiation. The relevance of the research is due to the need to fill in the existing gaps in modern literary criticism on the problems of bodily metamorphoses considered in the designated context, as well as on the study of the creative heritage of H. Murakami in general. The novelty of the research is seen in the fact that the novel by H. Murakami, chosen as the object of research, is analyzed through the prism of the phenomenological theory of corporeality by V. Podorogi, special attention is paid to the concept of «the body outside the norm». The work also reflects the ideas about the physicality and identity of J. Baudrillard, F. Nietzsche, M. Yampolsky et al. It is proved that in the novel the phenomenon of the hero's journey inside his own body is both a sign of the loss of personal identity and a way of acquiring this identity.

**Ключевые слова:** телесность, трансформация, трансцендентность, идентичность, лабиринт, «тело вне нормы», метаморфизм.

**Keywords:** physicality, transformation, transcendence, identity, labyrinth, «body outside the norm», metamorphism.