

ISCKMC 2022**International Scientific Congress «KNOWLEDGE, MAN AND CIVILIZATION»****STYLIZATION MANIFESTATIONS IN NOVEL “ARKHAT” BY
KAZAT AKMATOV**

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Abstract

The purpose of this paper is to reveal the manifestations of stylization in the novel “Arkhat” by Kazat Akmatov. In this paper, we suppose that these judgments are based on some gaps in the worldview of famous literary critics who expressed them, but in fact there are many examples of stylization in the work. During the research, we use the comparative-historical method as well as methods of analysis, synthesis and inference. The principles of comparative analysis also greatly contribute to the full implementation of our study. Comparative and historical analysis of the work of the English writer Cyril Henry Hoskin “The Third Eye” and the novel “Arkhat” by the Kyrgyz writer Kazat Akmatov clearly shows the presence of a number of similarities in their plots. The reason for this is that K. Akmatov resorted to the stylization of the work of C. H. Hoskin in during the creation of his novel. In conclusion, we can say that the novel “Arkhat” was created using the stylization tools of the “Third Eye”. In particular, the author was able to creatively master the work, which he took as a basis, and on the basis of which he was able to develop his own literary text.

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Keywords: Arkhat, C. H. Hoskin, K. Akmatov, overestimation, stylization, Third Eye

1. Introduction

Nowadays the processes of socio-economic, political and cultural integration contribute to the growth of intercultural interaction. As a result, the interdependence of different cultures, far from each other, including literature context, is gaining momentum. Such interactions open the way to a more creative exploration of the heritage of another culture, including stylization. As a result, stylization is common in various national literatures. Kyrgyz literature is no exception. However, in literary criticism there is a reassessment of such manifestations of pure stylization as an example of exemplary creativity.

In this paper, we analyze how the Kyrgyz writer Akmatov stylized the work of the English writer Hoskin "The Third Eye" and why the novel of the Kyrgyz artist is derived from its stylization.

2. Problem Statement

In the comparative historical study of the novel "Arkhat" and the bestseller "The Third Eye", a serious research problem arises. It consists such an important question "Who is K. Akmatov? is he a stylist or a plagiarist as a writer? This research problem requires a reasoned solution, and runs like a red thread through the entire content of our paper.

3. Research Questions

In 1956, the English writer Cyril Henry Hoskin published *The Third Eye*. After publication, the work gained great interest among readers and became a world bestseller. However, some readers and scholars doubted the authenticity of what was said in the book. Heinrich Harrer, a traveler and Tibetologist, was skeptical about the work's origins and hired a private detective named Clifford Burgess to investigate this. The results were published in the February issue of the *Daily Mail*, 1958. It states that the author of the book was Cyril Henry Hoskin, the son of a plumber, born 8 April 1910 in Plympton, Devon. Hoskin had never been to Tibet in his life and did not know the Tibetan language. In 1948 he changed his name to Karl Kuon Suo. He later declared himself the Tibetan lama Tuesday Lobsang Rampoy. He was also convicted of fraud in Howth, Ireland. Briefly, this is the biography of the author of *The Third Eye*.

Literary sources on the work *The Third Eye* are practically absent. We list some of the works that we could find on the Internet: the article by Mazurkevich dated February 1, 2013 on the *Vostokolyub* website "Lobsang Rampa – a sage or a swindler?"; the article by Solovyov dated January 7, 2015 on the *Baltnews* website "Do not believe your eyes ... or do you believe?"; Dash 's book "Mysterious Phenomena"; the book by Dragunkin and Kotkov "Tibet – Truth and Fiction".

Kyrgyz writer Kazat Akmatov first published *Arkhat* in 2005–006 as three separate books from the printing house of State Language and Encyclopedia Center in Bishkek. Then, in 2007, through the same organization, all the books were combined and published as a single work. Of course, it is a long tradition that after the publication of a work of art, the representatives of the literary world begin to express their opinion. The novel by Akmatov was highly appreciated by readers and well-known literary critics.

Here we give the names of some authors who highly appreciated the novel in their publications “Arkhat”: Abdylidabekov, Aitmatov, Akbarov, Akmatov, Asanaliev, Baibosun, Duishonbaev, Zhusupov, Kazakova, Karymshakov, Laylieva, Muratov, Saadanbekov, Sarieva, Shepelenko, Emilbekov, Eraliev, Erkebaev and others. This novel by Kasat Akmatov “Arkhat” caused a vivid public discussion. The work was generally praised and highly assessed. However, the manifestations of stylization in it were not mentioned.

Dokonbaev (2009) is the only one who contradicts the one-sided high assessment in the form of a chorus about the novel Arkhat. He expressed his negative opinion in the article “Arkhat is a hybrid novel”. After these works, the researcher Ismet Aktash published two articles in order to clarify the issue of the nature of the novel: “Revisiting the need for a comparative typological study of the novel Arkhat”, “The novel Arkhat as a manifestation of literary stylization” (Dokonbaev, 2009, p. 4).

In general, the cited materials were published based on two works with clear interconnections.

4. Purpose of the Study

The main purpose of this paper is a comparative historical study of the novel “Arkhat” and the work “Third Eye”, thereby the reveal of the manifestations of stylization in the novel by the Kyrgyz writer Kazat Akmatov.

5. Research Methods

In our paper, using a comparative historical aspect the texts of the work “The Third Eye” and the novel “Arkhat” were analyzed. The study used the methods of analysis, synthesis and inference.

6. Findings

According to the above-mentioned aspects, although Hoskin 's “The Third Eye” became a bestseller and brought a lot of money to the author, no serious literary studies of its artistic and aesthetic content were carried out. Kazat Akmatov's novel “Arkhat”, stylized as the above mentioned work, caused a vivid discussion among Kyrgyz readers and literary critics. Many articles were written about him. Many articles about the novel emphasized that the author created a new word, a new work, opened a new topic in Kyrgyz literature. We decide to analyze the validity of such statements. In some publications on the Internet, the author of The Third Eye, Hoskin, is called a deceiver. For example, in the article by Mazurkevich dated February 1, 2013 on the Vostokolyub website, “Is Lobsang Rampa a sage or a swindler?” the following assessment is given: “In reality, this “Tibetan Lama” has never been to Tibet and everything that he wrote is just a figment of his imagination. In 1956, an unemployed English journalist, being fond of the East, had an idea and created the image of *Lobsang Rampa*. Since Tibet at that time was a place closed to mass visits, the readers considered the revelations of the “Lama” as true facts (Mazurkevich, 2013).

The Tibetan emigrants read Lobsang Rampa's book and discovered that he was a fraud, but as his fame spread widely among readers, they hired a detective named Clifford Burgess to investigate the statements of a man who claimed to be a Tibetan lama.

Dash in his book “Mysterious Phenomena” writes the following about the results of the investigation: “The report of Burgess was not only devastating, but also curious. “Rampa” was not lama. His real name is Cyril Hoskins, he is the son of a plumber from Plympton, Devonshire. He shaved his head to get an oriental look and voraciously studied everything related to the occult, but he had never been to Tibet, never piloted a fighter jet, and certainly did not have any operation on his “third eye” (Dash, 2001).

In the article by Solovyov dated January 7, 2015 on the website Baltnews “Do not believe your eyes ... or do you?” it is said: “In the mid-50s of the 20th century, the star of Lobsang Rampa flashes: the lovers of the supernatural enthusiastically read the amazing stories of the Tibetan lama, who allegedly had an operation in Lhasa, as a result of which the “third eye” was opened. The books of the “advanced” Tibetan had many interesting moments: mysterious caves with sarcophagi, in which the giant bodies of the ancient Atlanteans rested, astral flights to Venus, where Lobsang communicated with the ascended Christ and Buddha, and other incredible things. The books attracted the attention of some emigrants from Tibet, who were struck by the absurdities in the descriptions of life in Lhasa (Solovyov, 2015).

As we see, Lobsang Rampa is actually a man named Cyril Henry Hoskin from England. He had not been to Tibet and did not have accurate information about this exotic country. In order to earn money, he wrote fictional stories about the life, religion and customs of the inhabitants of a distant eastern country and he managed to arouse a keen interest among readers.

The opinions of Kyrgyz readers, especially literary critics, about Akmatov's novel “Arkhat” are generally positive. First of all, let us give the floor to the writer's colleagues. The great artist of the word Aitmatov (2006) evaluates the novel as follows:

I would also like to say that the novel Arkhat, which appeared in Kyrgyz literature, along with ancient mystical, astral, metaphysical concepts, is a novel that combines the latest philosophical ideas of that time, albeit in a fantastic way, inspiring hope for the future of mankind (p. 13)

The well-known poet Eraliev (2008) says: “This work is really a huge news in Kyrgyz literature, a new word, a new topic in Kyrgyz romance, a great event, a great achievement”. Another well-known poet Zhusuev (2012) expresses the following opinion: “The novel Arkhat is a significant contribution to Kyrgyz literature, a great creative victory for the writer” (p. 207). One of the famous poets Akbarov (2012) shares this view: “The novel Arkhat calls on humanity to get rid of egoism, live forever in purity, perpetuate, pull modern literature out of the quagmire of pseudo-crisis, this is a no- upseudo -classical multi-layered challenge work” (p. 4). The opinion of the people's writer of Kyrgyzstan Zhusupov (2012) about the novel is as follows: “This experience can be considered a new discovery in Kyrgyz literature” (p. 3).

Professional literary critics do not lag behind creative personalities. A great scientist, well-known literary critic, a doctor of philological sciences, a professor Asanaliev (2006) says: “In terms of content and form, this work is a new phenomenon, a new event, unprecedented in Kyrgyz romance”. A Doctor of Philology, Academician Akmatyaliyev (2007) expresses his opinion as follows: “The novel has a new theme, a new idea, a new philosophy, a new vision, a new story”. A Doctor of Philology, Academician A.

Erkebaev (2007) expressed his opinion as follows: “Certainly, “Arkhat” by Akmatov, both in name and in essence, is an extraordinary, unexpected event, good news for past and present Kyrgyz literature and for public thought in general”. A Doctor of Philology, a Corresponding Member of the National Academy of Sciences of the Kyrgyz Republic Bakashova gives the following assessment: “Arkhat” is the writer’s aesthetic and philosophical reflection on the world and human essence” (Bakashova, 2012). According to a doctor of philological sciences, a professor Laylieva: “The novel Arkhat is a novel about the time of broken epochs, the story of a whole generation that has found itself on the path of an all-sweeping and all-destroying historical stream” (Laylieva , 2012). She will continue her thought in this way: “Akmatov created a character that is completely new for Kyrgyz literature. This is a very meaningful plot, a very strong signal for the modern Kyrgyz society” (Laylieva, 2012). A PhD of Philological Sciences N. Kazakova (2008) expresses her opinion as follows: “In terms of complex plot, compositional structure and heavy ideological load and in terms of general content, the novel is a new voice in Kyrgyz literature”. Thus, all commentators of the novel agree on the novelty of the topic, ideas, content and philosophy of Arkhat.

Only one reader Duisheke Dokonbaev disagrees with the above assessments and concludes that the novel is derived from plagiarism: “After two months of searching, I found the book “The Third Eye”. After reading it, I really felt disgusted. I was surprised that Akmatov committed such a theft” (Dokonbaev, 2009). Of course, this clearly indicates the accusation of the author of plagiarism.

Thus, the novel by Akmatov “Arkhat” received two different assessments from Kyrgyz readers. According to the first, the work was highly appreciated. In the second case, the author was presented as a plagiarist. As they say, the truth is somewhere in the middle.

Understanding this circumstance correctly, the young applicant Aktash (2018a) notes that it would be appropriate to study both works on a comparative typological basis. According to him, “... a comparative typological analysis of these books will be of great importance in the context of the artistic world of two writers: both English and Kyrgyz”. He points out that both opposing views on the novel have their drawbacks: “The main mistake of their conflicting views is not taking into account such a peculiar phenomenon in the world literary process – literary stylization” (Aktash, 2018-2). He comes to the following conclusion: “Kazat Akmatov’s novel is not plagiarism, it is not a new word in literature, it is just a stylization case” (Aktash, 2018b). We can only support him and say that the opinion of Aktash is more objective and impartial.

There is such information about stylization: “**STYLIZATION** – 1. Literary stylistic device of deliberate imitation of the characteristic features of someone else's speech manner in order to achieve a certain artistic purpose; 2. The generic community of “two-dimensional” (the term of Yu.N. Tynyanov) works of art, in which, with the full independence and intrinsic value of the “plan of content”, the “plan of expression” is a system of consistent allusions to the style of someone else's text or group of texts; 3. The literary genre of non- comic “two-dimensional” works, which use linguistic signs that characterize the speech manner of a number of stylistically homogeneous works (related to a separate genre, the work of one author or representatives of a certain literary movement or a certain historical and literary era)” (Nikolyukin, 2001). In this context, the process of stylization is a way of artistic creativity. Consequently,

Akmatov stylized information in the work “The Third Eye” by C.H. Hoskin and skillfully used it as an artistic device for the construction of his novel.

To prove the veracity of our view as a comparison, we give a number of examples from these two works.

From the work “Third Eye”: “Take forty steps back and sit on the ground in the pose of a contemplator until a new order. And don't you dare move!” (Lobsang, 2000).

From the novel “Arkha”: “Darbazadan ary kyrk kadam attach baryp maldash urup, “Lotus” porumunda temples carap jerge oturgunu ң. Eki Jacques alakysyp or turup ketse ң anda hramga ekinchi zholoboisu A. Bylk etpey kyn u- tynu tour” (Akmatov, 2012).

From the work “The Third Eye”: “Time passed, and the joints ached again, and again I did not dare to move. One slightest movement and they'll kick me out the gate, and I have nowhere to go. My father made it quite clear that if I was not accepted in the monastery, then he would not let me go home either. In small groups, monks came out from various rooms, busy with their mysterious affairs. Boys scurried around the territory of the monastery, sometimes throwing a bunch of dust and small stones in my direction with a kick of their feet, and sometimes releasing a malicious word at my address. Because I didn't respond to anything, they soon left me alone and went off in search of more sociable victims” (Lobsang, 2000).

From the novel “Arkhat”: “Adilet koz aldyndagy кө r Үнүшкө alakysyt, tag oshogo ballboy teaseleri, muundars kairadan syzdap, kairadan denese yup zylyat. Kun kotө r үлгөн kezde khramdyn darbazases ulam-ulam achilyp top-tobu menen monk kaidadyr zhөө ketip zhatyshty. Aegycha Adilet kurduu baldar kubalashyp, тыртышу p tebiship, beride soxoyup zhalgyz oturgan choochunga kum- tash yrgytyshyp, beybashtanyp , tushynykyz tilde sogyp da ketip atyshty ” (Akmatov, 2012).

From “The Third Eye”: “It is the best for me to die tonight,” I thought. “I can't take any more” (Lobsang, 2000).

From the novel “Arkhat”: “Kun batyp, kygygm Kirgen chende Adilet kunarsyz ooh batyp, and tygul “bugun tunu olup kalamby” dep shekten bashtady” (Akmatov, 2012).

These examples clearly show that Kazat Akmatov really based his novel on a literary work by another author. This fact reveals all the manifestations of stylization in his novel.

7. Conclusion

According to the results of our study, we can draw the following conclusions:

1. The work “Third Eye” by the English writer C.H. Hoskin is derived from a literary hoax;
2. The novel “Arkhat” by the Kyrgyz writer Kazat Akmatov is based on the plot of the work “The Third Eye”;
3. It is obvious that both the high marks for the novel “Arkhat” and the accusation of its author of plagiarism are erroneous;
4. In fact, in the novel “Arkhat” by Akmatov there are the manifestations of stylization of the work “The Third Eye” by C.H. Hoskin.

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