

Folklore and Mythological Motives in the Works of Ch. Aitmatov

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Abstract: The purpose of this article is to analyze and evaluate the place of folklore and mythological motifs in the heritage of Chingiz Aitmatov, to reveal the connection between folklore and national character. The work of Ch. Aitmatov and folk culture are closely interconnected. This multilevel context, in our opinion, is as follows: 1) appeal to the folk culture at the level of folklore and mythological motives; 2) appeal to fundamental universal values - conscience, honor, goodness, love, self-sacrifice, procreation, a succession of generations; 3) reconstruction of the ethnic codes of folk culture, mythologies, historical chronotope, nation; 4) the use of ethnographic and ethno-aesthetic micro-units to create the artistic space of works; 5) the use of folk texts, linguistic turns, stylistic means to create poetics of works; 6) recreation of the model of behavior, the lifestyle of a working person, people and its presentation at the level of semantic codes of poetry; 7) the inclusion of worldviews, people's view of life, what is happening, the moral assessment of events, actions by ordinary people as a litmus test of truth; 8) appeal to God, to the questions of God-seeking as the moral support of the people, society.

And so, the article is devoted to the interaction of the writer's work with folk culture, multi-genre oral folk art. The basic paradigms, causes, and mechanism of the inclusion of myths, legends, legends, parables in works of art are studied. The role of folk culture in the writer's works is considered.

Keywords: Folk culture, traditions, epic, myth, folklore, literature, creativity.

INTRODUCTION

The work of the literary prophet Ch. Aitmatov is a whole cosmos, the Universe, which is expanding, including more and more admirers of his talent in his orbit. The USSR, Kyrgyzstan, even during their lifetime, became close to the writer. His fame stepped far ahead of him - this is the Turkic world (countries of Central Asia, Azerbaijan, Turkey), and America, and Europe, and China, and Japan, and Korea, and Vietnam. These are whole continents Asia, America, Africa, Australia. For a long time, you can list countries and peoples - it is easier to note that the whole civilized world reads his works, filled with the spirit of creation, admiring his talent, depth of thought, philosophy of life, connection with folk culture. His works are translated and read in 127 languages of the world.

The work of Ch. Aitmatov is polyphonic, multidimensional, musical, polyphonic, it incorporates the languages and dialects of an entire cultural and historical era, called the Soviet Union. His work, like a universe, contained myths, legends, traditions, parables, songs, prayers, and lamentations. And they are all connected with folk culture. In his works, heroes live a full-blooded life: they love, rejoice, pray, believe, experience, suffer, suffer, grieve, cry from the troubles of life, because they live in the 20th century,

over flowing with wars, human suffering, immense grief. The ability to acutely feel human pain is not a gift of nature. Hemingway once remarked that a writer must have an unhappy childhood. This applies to Ch. Aitmatov to the full.

MATERIAL AND METHODS

In modern literary criticism, a constant interest in the relationship between folklore and fiction is evident. This interest is manifested in various forms, the appeal to which depends on the goals pursued by the researchers. The most acceptable in identifying literary and folklore relationships is, in our opinion, a synthesis of typological, comparative-historical, comparative, mythological, sociocultural, hermeneutical methods. An important role in the formation of the general concept was played by the studies of such literary scholars as (Dalgat, Likhachev, Leiderman, Orlitsky, Skvoznikov, Tamarchenko, Tyupy, Fedotova,) Shaitanova and others.

Of particular importance in solving problems was the work of scientists involved in the study of the work of Ch. (Aitmatov, Levchenko,) Ognev and others.

RESULTS AND DISCUSSION

In the work of Ch. Aitmatov, in his personality, an open soul primarily attracts him, that he lives according

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to the laws of the Pushkin prophet ("burn the hearts of people with the verb"), according to Tolstoy's precepts ("... to live honestly, you have to get confused, fight, fall and to get up, and again to fall, and to rise again, and peace is spiritual meanness ...") (Tolstoy, 2011: 23). Here is how Aitmatov himself says about it: "That day. When I stop worrying and suffering, searching and worrying, it will be the hardest day in my life". [Aitmatov 1989: 5]. Due to the cosmism of Ch. Aitmatov's work, the scale of this person has not been fully measured. We can only assume that this will probably not be done soon.

Why do we love Ch. Aitmatov, why do we appreciate him, why do we bow to him, a writer who was given the birth to reunite the talent of two peoples, a person related to Kazan, the Tatars - the people of the Volga cultural tribe? And we love him for the beautifully sung epic song to man, to humanity, an excited song to each of us in a single breath. Ch. Aitmatov, like L. Tolstoy, has his worldview. His god and religion, and the icon addressed to them by their prayers and works was a man about whom A. Gorky was said, whose bare footprints have not yet cooled in Kazan: "Man! It's great! That sounds ... proud! Person!" [Gorky, 1970: 180].

At the complex intersection of folk poetry culture and the word of art, the phenomenon of writer Chingiz Aitmatov was formed. His world is very delicate and fragile, his psyche is vulnerable, his soul is sensitive, his heart is kind. One cannot help but believe that the talent of Chingiz Aitmatov is from God, one cannot help but think that such a phenomenon is a combination of rare circumstances and that it could not do without heavenly forces, without space, without the successful arrangement of stars in the Universe. It is impossible not to believe that Aitmatov's cradle was shaken not only by his parents, but also by his distant ancestors



and gods, not only his grandmothers but also the steppe winds sang lullabies to him.

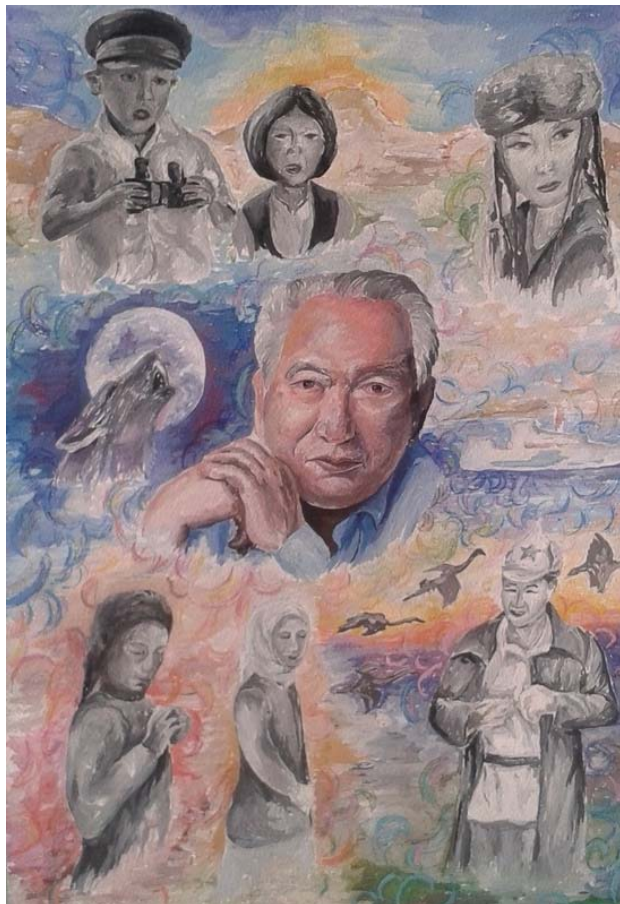


Let us ask a logical question, why everything that comes from the pen of Chingiz Aitmatov arouses great interest of readers on all continents of the earth and all because, as the writer himself noted, "the purpose of art is not to "scare" a person, but to help to conquer a person's despair and fear of life, to awaken great feelings in his soul, experiencing which he will be able to resist "evil", no matter what form and appearance it takes" [<http://www.pr.kg/gazeta/number621/2350>]. And this thought of his is also a continuation, a derivative of folk culture.

The reason for the reader's attraction to Ch. Aitmatov is in the writer's way of thinking, based on inextricable ties with folk culture, because in his generalizations he goes to the level of large-scale universal human problems. In the work of Ch. Aitmatov, national and universal are closely intertwined, inextricable, organically complement each other, one growing out of the other. On the pages of his books, the questions of being are closely adjacent to ethnic, cultural, political and moral, philosophical, and social problems.

In the 1970s, a new stage begins, the originality of which lies in the writer's desire to combine sources and peaks in a single concept of the world, to harmonize the national self-worth of a person with the scale of universal ideals. This desire was expressed, in particular, in Aitmatov's new poetry of prose - in an unusually vivid myth-making. Aitmatov sought to show people of a patriarchal way of life, both in the White

Steamboat and in The Pinto Dog Running Out of the Sea, their holistic worldview, which sometimes comes into conflict with both his contemporaries and fellow tribesmen, and with us. The behavior of the heroes of Aitmatov of this period is increasingly determined by two assessment categories - universal and national.



The first reason why the writer turns to folk culture, myths, in our opinion, is that he acts within the framework of literary narration, borrowing from the traditional verbal culture of the people the most famous convincing, tested forms - cosmogonic myths, legends, traditions, parables - which form the basis of worldviews about the origin of the earth, the world, man, life and death, good and evil, love and hate. It is no coincidence that "myth is the most universal system of ideas about the world for all time. The longest chain of stable ideas about the world without end and beginning" [Ognev, 1988: 4]. This is what has been worked out and formed in folk culture, the consciousness of an ethnos, in its oral literature, and in these categories, to bring the writer himself something new is difficult, if not impossible. They can be used for artistic purposes, as an arrangement, which Aitmatov does.

The second reason why, from the depths of folk culture, his verbal treasury, the writer turns to epic forms, in our opinion, is explained by the fact that myths retain ethnic codes best of all, they accumulate cultural paradigms that are recognized by representatives of the nation, and primary knowledge about the world at the level of insight, discovery, its explanation in the framework of the early tribal totemic, animistic, anthropomorphic representations. In them, the myth functions as a universal form of an explanation of all phenomena occurring in the world. Myth is the most interesting form of epic creativity, colored by the imagination of an ancient person, then not yet burdened with scientific knowledge and pragmatic experience. Therefore, an ancient man discovered the world in all its pristine magical beauty and freshness. That person more acutely perceived the world, more subtly understood the mysterious beauty of the steppe, mountains, stars, space, discovered nature, calling for the help of his gods, fought with the elements, with the winds, snowfall, snowstorm, giving his pagan explanation of their origin. So the writer is interested in a primary view of the nature of phenomena and the world. Ch. Aitmatov is attracted to myths because with their help a person explains the divine origin of phenomena, his ability to live in harmony with nature, with the world around him, with himself, the desire to surround himself with home, earthly and heavenly gods, the ability to speak with them and ancestors, consult, offer them sacrifice, appease, feed them, ask them for help.

The third reason for the appeal of Ch. Aitmatov to folk mythopoetics, in our opinion, is that man, his earthly life, love, suffering - all this requires an epic image, a hymnic syllable. Probably, this explains the writer's appeal to folk verbal culture: myths, legends, traditions, parables, to the layer of verbal culture that has developed and tested over many centuries. The appeal to the epic, high forms of folk literature is explained by the scale of artistic tasks, the implementation of which is impossible to imagine only within the framework of traditional literary genres. To depict the compressed time and space, the whole tragic history of the people in a work: collectivization, Stalinist terror, war, suffering, an irresistible desire to live, love the land, give birth to children, move towards a dream, a better life is an extremely difficult task. You can't say anything about it, like a simple everyday word. Life material itself required other forms. What was needed was a synthesis, an alloy of literature and folk culture, its verbal forms, powerful, strong, piercing,

worked out for centuries. And with it, high forms - epic. People about large-scale events speak the language of their epic. These works contain folk history, wisdom, ideological, moral dominants of the ethnos, in them the depth of memory. The use of mythological constructions, mythologems from the creative point of view of the artist is understandable. The writer does this consciously. In this regard, the appeal of Ch. Aitmatov to the forms of the folk epos, as forms of reflection of reality, initially striving for generalizations, is quite understandable. At the same time, Aitmatov's appeal to the myth has its specifics: "Neither the myth of the Horned Mother-Reindeer in the novel "The White Steamboat", nor the myth of the white bird Donenbai in the novel "And the Day Lasts Longer Than a Century", are not an ordinary arrangement of the famous a plot motif or stylization "for folklore", both traditions act in the prerogative of realistic narrative as a special kind of artistic knowledge of the past" [Asanaliev, 1983: 591]. And even the myths about the duck Louvre, the Woman-Fish from the novel "The Pinto Dog Running Over the Sea" by Aitmatov are more an arrangement of the work than "pure" myths. The myth of the writer is always under the semantic load, acts like a function. Expressing themselves in the conventional language of comparisons, the epic genres of oral creativity become a kind of accelerating block for the writer, the first step of the work, like in a spaceship, then it is picked up by the second step - the author's intention, talent, skill and displayed in literary space, to an unattainable height.

"For a long time they went through the forest, and then they came to the Bank of the Enesay on a high steep. Here a pock-Marked, Lame old Woman stopped the children and placed them side by side on the edge of the cliff. And before pushing them down, she said:

- Oh, the great river Enesay! If a mountain is thrown into your depth, the mountain will sink like a stone. If you throw a hundred-year-old pine tree, it will carry it away like a chip. Take into your waters two little grains of sand - two children of men. They have no place on earth. ...
- "Wait, big, wise woman, don't ruin innocent children.

A pock-Marked, Lame old Woman turned around and looked-she was surprised to see the Horned Mother-Reindeer, standing in front of her. Yes, her eyes are so big, they look with reproach and sadness. And the Horned Mother-Reindeer itself is white as colostrum of the first-born, the belly is lined with brown

fur, like a small camel. Horns-one beauty-spread out like branches of autumn trees.

- "Who are you?" Why do you speak human language? "what is it?" asked a pock-Marked, Lame old Woman.
- "I am the Horned Mother-Reindeer," she answered. "And you spoke like that because otherwise you won't understand me, you won't listen to me.
- "Let the children go, big, wise woman. Please give them to me. People killed my twins, two fawns. I'm looking for children.
- "Have you thought about it, Horned Mother-Reindeer?" a pock-Marked, Lame old Woman laughed. - Because they are the children of men. They will grow up and kill your fawns.
- "When they grow up, they will not kill my fawns," said the Horned Mother-Reindeer. "I will be their mother, and they will be my children. Would they kill their brothers and sisters?

... This is how a boy and a girl, the last of the Kirghiz tribe, found a new homeland on the blessed and eternal Issyk-Kul." [White steamer. http://book-time.com.ua/index.php?route=product/product&product_id=4112].

In general, we can say that the origins of the work of Ch. Aitmatov in the mythological space, mythopoetics, folklore, consisting of "...ethno-aesthetic microunits, which provide poetic, emotional, philosophical, socio-psychological information about the spiritual and material culture of the people" [Dalgat 1975: 233].

Creating his national world, Ch. Aitmatov reveals hitherto unknown, his artistic regularity. Myth, legend, a tradition set a very high standard for the writer's works, below which he can no longer go down, this is not permissible for him, otherwise, the ideological and artistic design, poetics, structure of the work will be violated, an emotional and stylistic failure will occur, which will lead to a literary marriage. Competition is not dispensed with here, there is a kind of competition, a competition between the writer and folklore. Who better to say. This explains, in part, such a high degree of creativity of Aitmatov.

Ch. Aitmatov thinker and philosopher. In his literary searches in "Plaha", the writer turns to biblical

mythology and traditions, "together with his hero Avdiy, he decides on the existence of God - an issue that always stands in the way of man, on the path of each civilization, preoccupied with the search for a place and time of its own origin" [Vukolov, 1992: 150].

There is a lot of evidence about the writer's skill, his ability, and skillful handling of the folk epos. Literary critics noted that "the writer's many years of aesthetic experience in consecrating the folklore heritage (oral creativity of the people) convinces us that Ch. Aitmatov needs only a barely preserved spark of ancient tradition if it matches the writer's global plan in all respects to sublimate it into a powerful luminiferous stream capable of illuminating the essence of a work of art" [Asanaliyev, 1983: 590]. Hence it is obvious that "the element of folklore rules over Aitmatov's pen, and he rules over it" [Galimullin, 2016: 3944].

CONCLUSION

Thus, the prose of CH. Aitmatov allows us to speak about the presence in it of the richest folklore and mythological material used by the writer: from individual motives to stable motional complexes and integral plot structures.

The artistic space of CH. Aitmatov's works is subject to the laws of the Turkic worldview and world order, as well as to the universal archetypal structures of world culture.

Folklore as a "bundle of wisdom" of the ancients, as generations of proven experience for the author becomes a tool for modeling the artistic picture of the world, a means of penetrating the depths of the public mind.

Thanks to folk culture, the work of Ch. Aitmatov is vast, large-scale, has no boundaries, thanks to the oral literature of the people, the writer's work resembles a

mighty ocean, which makes the weather in the relationship between people and countries on Earth.

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