

Meyramgaliyeva R.M.

**Scientific and methodical
bases of literary program
implementations discipline in the
context of the works of Chingiz
Aitmatov**

Мейрамғалиева Р.М.

**Ш. Айтматов шығармалары
контекстінде әдебиеттану
пәндері бағдарламаларын
жүзеге асырудың ғылыми-
әдістемелік негіздері**

Мейрамғалиева Р.М.

**Научно-методические основы
реализаций программы
литературоведческой
дисциплины в контексте
произведений
Чингиза Айтматова**

There are actual problems of literary criticism in the article: the scientific and methodological basis of implementation of the program in the contexts of the works of Chingiz Torekulovich Aitmatov, «Jamila», «The Scaffold», and «Stormy Whistle Stop». The author emphasizes the idea of fundamental problems of humanity, which are put on the agenda in the new way: the majesty of man, the grace of nature and eternal life. The writer's works depict reality, everyday life, which passes our existence, but it can be seen through the perfection of life to what we aspire. Great attention is paid to «discovery» of the writer in the article; it contains novelty creations, and stands out the idea that creativity of Chingiz Aitmatov was the authentic sample of artistry. There is a statement of his bibliographer, Abdylidzhan Akmatallyev said, «since Soviet times Aitmatov was Kyrgyzstan's face, her «spiritual passport», people knew better him than the whole Kyrgyzstan.

Key words: biography, story, novel, artistic world, novelty, evolution, work, characters, problem.

Мақалада әдебиеттанудағы актуалді мәселелері көрсетіледі, ол – Ш. Айтматовтың «Джамия», «Плаха», «Буранный полустанок» атты шығармаларының ғылыми-әдістемелік негіздерін бағдарма бойынша оқытуы. Мақаланың авторы жазушының шығармаларындағы жаңа көзбен жалпы адамгершілікті мәселелердің бірі – Адамның айбындылығы, Табиғаттың берекелігі және Өмірдің мәңгілігі, шығармалардың авторы шындық сезіммен біздің күнделікті өмірімізге көп көңіл аударады. Бұл мақаланың авторы жазушының «ашуы» не себептен болғанына және ол негізгі жазушының сонылығы екеніне, жалпы Ш. Айтматовтың шығармашылығы нақ кәсіби шеберлік болуына көңіл аударды. Мақалада Ш. Айтматов туралы Абдылдажан Акматалиев атты библиографы айтқан ойлары дәлелденді.

Түйін сөздер: өмірбаян, повесть, роман, көркемдік әлем, сонылық, дамуы, шығармашылық, бейнелер, өзекті мәселе.

В статье рассматриваются актуальные проблемы литературоведения: научно-методические основы реализации программы в контексте произведений Ч.Т. Айтматова: «Джамия», «Плаха», «Буранный полустанок». Автор статьи подчеркивает мысль о том, что в произведениях писателя кардинальные проблемы человечества ставятся на повестку дня по-новому: в ней воспеваются величавость Человека, благодатность Природы и вечность Жизни, также в произведениях писателя изображается действительность, повседневность, в которой проходит наше бытие, но сквозь неё просматривается совершенство жизни, к которому мы стремимся. В данной статье большое внимание уделяется «открытиям» художника, что и составляет новизну творений, выделяется мысль о том, что творчество Чингиза Торекуловича Айтматова стало подлинным образцом мастерства. В статье приводится заявление библиографа Ч. Айтматова Абдылдажана Акматалиева о том, что «с советских времен Айтматов был лицом Киргизии, ее «духовным паспортом», так как о нем одном мир ведал больше, чем обо всей Киргизии».

Ключевые слова: биография, повесть, роман, художественный мир, новизна, эволюция, творчество, образы, проблема.

**SCIENTIFIC AND
METHODICAL BASES OF
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IMPLEMENTATIONS
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AITMATOV**

Implementation of the program by the literary disciplines in the context of the works of Chingiz Aitmatov help focus on some important, from his perspective, the faces of Aitmatov's poetics. The literature about Chingiz Aitmatov's creations are huge and increasing every year. We investigate the biography of the writer, his artistic career, influence on other writers and other forms of art, and so on. Implementation of understanding the responsibility for the world's destiny and the word's art constitutes the core of the aesthetic position of Chingiz Aitmatov. Because in the opinion of the writer, all human problems are inseparable from the literature. From his viewpoint, there is no more urgent task for modern literature like to reproduce life in its fullness, to create images that reflect the complexity of the human being. The formulation of the problem may be the key to enter the artistic world of Chingiz Aitmatov.

Chingiz Torekulovich Aitmatov attracted the attention since the publication of the first novel ending with the appearance of his latest novels. The artistic world of Aitmatov in all its possible completeness of research is that nobody has been able to describe – or those who took up only for aesthetic analysis, nor those who were going to trace the evolution of creativity of the writer.

The difficulty amounts the transmission of proportion of the human person, who lives concurrently in the works, and outside the artistic fixed form, even Chingiz Aitmatov said that «outside the book it's usually still remains a lot of things that lives in us waiting for their shape, their imaginative expression»[2, 13].

The works of Chingiz Torekulovich Aitmatov belong to the number of the most widely read and respected throughout the civilized world, not only in the independent states of the Commonwealth of Nations.

It would seem, the generation preceding Aitmatov, affected all topics and kind of exhausted all artistic methods and techniques of literary reflection of the world. Should be emphasized that the writer, referring, apparently, to the same problems and issues, using, in general, the same artistic techniques, newly reconsidered, substantially supplemented literature with open classics – like-minded people, and it is «augmented» in the context of an universal aesthetic culture imposes on his work its own seal, pushes him forward as a banner of deep advanced thought.

The novelty of the works of Chingiz Aitmatov first consists in this «discovery».

Cardinal problems of humanity are newly put on the agenda in Aitmatov's works: it is chanted majesty of Man, the grace of Nature and eternal life.

In the works of the writer we can see how reality of daily life, wherein passes our existence, portrayed, but through this view there are perfection of life to which we aspire.

The artist describes it realistic in two processes: simple and complex, traces the different sections and layers of life in their contradiction and dialectical relationship: callousness and morality, joy and sorrow, victory and defeat, bitter tears and happy smiles, honesty and knavery.

The tragic or happy endings of the works aren't the main thing here, the main thing is that the artist makes the reader to experience, to empathize with the heroes – and thereby he as though makes them responsible for everything is done on Earth.

The pleiad of writers, literary scholars and critics rightly note that the work of Chingiz Torekulovich Aitmatov became a genuine example of mastery; it has made a significant contribution to the development of the literature of many nations, especially in the aspect of inliterary interaction and mutual enrichment.

Writer formulated his artistic credo as follows: «The most sublime and the simplest matters, which operate the literature, ultimately, have to resurrect all the best in us, in others. This means to promote educating kindness in human, reflections on a reasonable and fair organization of life on earth, thinking about the fate of modern man, about his present and future»[3, 202].

«Taking this into account, one can see why a prominent French writer Louis Aragon is not only who translated into their own language young Aitmatov's story «Jamila», and in the foreword of it with a polemical ardor called it «the most wonderful story about love in the world». This is the high estimation of a small work, a story about how the Kyrgyz's beautiful woman, breaking the age-old customs, left her house, went away with a lame soldier named Daniyar. First of all it is caused by that in the love-story «Jamila» the very essence of the new ethics and new aesthetics were expressed poetically concentrated manner.

Such a great a place in the story of the love of Jamila and Daniyar takes the image of the narrator – a teenager, the younger brother of Sadaka. It is not by chance.

Boy is the narrator who grew up and became a painter. There were setbacks, difficult moments.

Then he looks on his graduate work – painting, which depicts, leaving Daniyar and Jamila into the distance on an autumn steppe road...

«I look at them and hear Daniyar's voice. He calls me to the path – it is time to get ready. I will go through the steppe to my aul, there I will find new paint.

Let in each smear sounds the melody of Daniyar! Let in each smear sounds the heartbeat of Jamila! [1, 143].

Thus, this story comes to an end. It is highly symbolic that «topic of true love inextricably woven with the theme of this art, pouring into new forces in human, opening his true beauty and truth» [4, 304].

In the numerous critical literature, caused by the advent of the Chingiz Aitmatov's novel «The scaffold», in spite of the duality of assessments, discussion of different opinions, there was the only one common and same consideration: the problems and the heroes, regarding those vital topics. The opinions converged in 1986, when the novel was published in the «New World» and in 1987, when the work became the most widely read story.

The novel made everyone to think not about inliterary problems, not about the compositions of it, the novel made everyone to think about sick, human values, those eternal themes like world art, particularly Russian literature. Maybe because of it every purely literary conversation begun about «The scaffold», has always slipping in a circle of extraliterary issues – from the ecology to the problems of drug addiction, the loss of civilization, or one of the characters in the terminology of the novel: the end of the world, the second coming and the Last Judgement.

Initially journalistic side of the novel explained by almost all of its features, including the purely novelistic structure – the way of presentation, disruptiveness of composition, the dictionary which gives (according to one critic) «the newspaper style» even when the scenes from biblical stories are depicting. Believing the words of Aitmatov the insignificant and purely random moment, when the second part of the novel was printed not after the first, and after the next one, fortified the opinion of a hurry writing a novel, meaning, again, the essence of its newspaper. Exactly in this regard nearly everybody talked about incoherence of work's composition seeing three plots, of which it is consists (the topic of wolves and their death, the stories of Avdii and Boston), and its exists separately from each other in some kind of almost indifference sequence.

This fact has led one critic called the novel «Centaur» [5, 12], and one of the participants of the readers' conference called it «Chimera», a mon-

strous creature with three heads, staring in opposite sides.

The appearance of the novel was preceded by the pain of the artist, who personally saw «the fire in his own house» – in the home of their country and in the common home of humanity.

Of course, not anashists were the first push to create a novel – appeal, novel – anxiety, novel – caution.

Consequently it is pertinent that the novel has the meaning that intoxicating potion that has become a symbol of universal harm, which consists in the unconsciousness, it grows in their native steppes of Kyrgyzstan, on Moyunkums' expanses, rich riotous thickets of grass, which was regarded as a simple weed, but suddenly found kinship with a distant and exotic marijuana.

That is why, one of the most important fable (but not the plot) lines in the novel linked with the collection of wild hemp – extremely profitable business, which took up the criminal world.

According to the general opinion of critics, the second, the middle part of the work played central and culminating role. The most important and, apparently, the most explosive ideological and philosophical complex, associated with Christ, idea of revenge, a crucifix and a death of Avdii and rapidly approaching the denouement of tragic history of wolves undistracted there.

The third and final chapter is usually treated as the most traditional for creation of Chingiz Aitmatov. Actually, after the Jerusalem scenes, the exotic history with anashists and pages devoted to the extermination of the saigaks, after the crucifixion of Avdii, we are acquainted with the life of people who busy working on the shepherd pastures, living in a normal simple life with every day's chores and operating concerns at village. The figures themselves seem quite familiar to us, because we have often met such conservative, bureaucratic heads not only in the works of Chingiz Aitmatov, but also in the other authors' stories. There is also new, but acquainted conflict linked to brigadier's order, the need to strengthen self-interest – in other words, after the Avdii's theological and philosophical discussions and the worries of the life of Boston, his altercation with Bazarbai, with the director Chotbaev and group organizer Kochkorbaev seem abruptly earthbound, tightly tied to everyday life. The steppes and foothills where the herder Boston is grazing his sheep are integral with great Moyunkums' savannas. Nothing happened far away in the first two chapters happened, but very close. One of the first evidences – wolves, Akbara

and Tashchaynar came to the mountains to deduce the pups of wolf, died during the raid on the saigaks. Akbara just saw crucified Avdii, and might be heard last words addressed to her: «You came ...» [1, 239]. Akbara remembers human's kindness and knows human's trouble, astoundingly similar to her own pain. Common pain and anguish intermarry them in the face of a cruel world. She could not forget how tenderly and credulously Avdii played with wolf's pups. Akbara and Tashchaynar were well-known magnificent couple for local herders – they appeared at their edges from time to time. So unexpectedly how the incompatible two worlds close, the world of animals and the world of humans. Thus, the writer connects all three chapters into one artwork. The tragic story of animal's death, which hysterically painful sounded began in the first part, switched to the second, final part of the work to significantly, and symbolically link up with the topic of human guilt and inevitability of retaliation.

In the novel of Chingiz Aitmatov «Stormy Whistle Stop» (1980) recreated the pictures of life of a small railway halt, its few inhabitants, selfless, honest workers, abandoned by fate to the border of Sarah-Ozen's desert lands. Hard shell-shocked in the war, Stormy Yedigei left his home in search of work he can afford, Kazangap left his village because of particularly Aul's ginger group that obliged him to abandon his father who was innocently caught on the bend. The fate of the arrested for slander and perished, Abutalip Kuttybaev, was dramatic too. All these particles of full-blooded stream of existence which isn't lost its temporal specificity, also appears in the fantastic space sections at the level of the pure understanding myth of Naiman-Ana and her son, who killed his mother.

Thus, polysemantic structure of the story «Jamila» characterizes the best features of the new society ethics and aesthetics of the new literature. Love shown in all its force, but it is not taken only to ineradicable thirst of flesh; love elevated, but it's not exalted in colorless spheres of abstract constructions, as well suitable for all times and people. Hot and living love – like a revival child, who brought by social revolution as one of the powerful forces of this revival. This is the way that Chingiz Aitmatov explicated the imperishable subject.

The novel «The scaffold» is devoted to the analysis of the crisis of morality, general misfortune of humanity that unfixed own supports of existence.

She-wolf of Akbar, which had lost her pups again, stolen from her lair by Bazarbai, tormented by maternal instinct, filched Boston and Gulyuhan's child, Kendzhesh. In pursuit of the she-wolf, Boston

shot and killed his son instead of her. After that, nothing left as to kill Bazarbai, the perpetrator of the tragedy.

In the next place, there were deaths of Avdii, followed his great predecessor on the block, and Boston, who wanted to save and bring the pups to their mother, Akbar, who was accidentally shot and beautiful animals of savanna – antelopes. Does the world ruin? – That is the question, which has been prepared by all three heads of the tragic – frescoes, unfolded in front of us a broad and tragic panorama of world history of humanity.

Chingiz Aitmatov focused and revealed the philosophical polysemantic multifaceted narrative structure due to his novel named «Stormy Whistle Stop». It is the myth of Naiman-Ana and her son Mankurt, fantastic story of astronauts from the US-Soviet orbital station «Parity».

According to statements Aitmatov's biographer Abdylidzhan Akmatiev, from soviet times Aitmatov was Kyrgyzstan's face, her «spiritual passport», because everyone knew about him more than about the whole Kyrgyzstan.

His works considered a classic part of Russian and Kyrgyz literature. They were shooting the film in Kazan that based on his novel «The Day Lasts More Than a Hundred Years», in which process the writer was taken to hospital.

The final chord of article describes the tragedy occurred June 10, 2008 in the hospital of Nuremberg, Germany: «Such things happened when mountains

fall. News of his death shocked us so much that only now we really understand and realize what person he was for us and how much we loved him. Only now, we bitterly understand how difficult will be without him.

He was gone so unexpectedly and by insensible degrees. But he left something priceless. Something huge, incredibly beautiful and perfect. He left his epos, epos about the time and about himself, his universe, whose inhabitants live for a long time, filling and overflowing our inner world. It is the moment, when it is so important not to leave them in the present and in the future, to be and live like them, although it is unique and maybe impossible.

Aitmatov as a writer and thinker was a planetary phenomenon. As a man of Kyrgyz nationality, he was an incredible and prophetic phenomenon. Following the words of Dostoevsky, Aitmatov was actually a direction and clear path for Kyrgyz people, and we think, that is truly important to stay on this road. Chingiz Aitmatov will be always a faithful guide and just a basis of everything in this ever-changing world with his ethical universalism, clear national definitions, commitment to languages, openness to the cultures and the rejection of national chauvinism.

Aitmatov's life ended the way in which he spoke about it – as «the tragedy with an optimistic end». He was gone, leaving behind a huge spiritual heritage, dedicated to the eternal questions of man's soul, his feelings and conscience.

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