

The Expression of the Spirituality of the Human and Animal in the Novels by Chingiz Aitmatov on the Basis of Amebey Composition

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Abstract – Topicality and necessity of the topic. In the world literature, the chronotope is interpreted as a compositional element that reflects the sequence and intensity of events, describes the images and affects the author's vision on the structure, view, perception of the world. In the next hundred years of development of the world scientific-theoretical thinking, the chronotope is accepted as one of the poetic means of depiction of existence and a literary phenomenon based on the writer's creative intent and ideological concept of the work. The article provides a scientific and theoretical analysis of the properties of the microworld on the example of the novels "The Day of the Age", "The Place of the Skull", "The Time of the Falling Mountains". In the subsequent development of scientific and theoretical thinking in the world, the chronotope is considered one of the poetic means of demonstrating reality, as well as a literary process, which is basic for expressing reality in compositional construction and illustrating the plot, relying on the writer's intention and the ideological concept of a literary work. The microcosm reflects changes in the mental world of the protagonist, while the macrocosm reflects the conflict arising from the relationship between man and society.

The aim of the research work. The purpose of the study is to generalize the scientific-analytical and theoretical examples of parallel chronotope forms on the examples of Chingiz Aitmatov's novels.

Methods of the research. Methods of comparative-typological, biographic, psychological analysis have been used.

Results and considerations. The chronotope provides an opportunity to comprehensively perceive the landscape of the literary world created by the author as the object and subject of the work. The microcosm reflects the changes in the spiritual world of the protagonist, the conflict that arises between the relationship between human being and his/her "I". One of the tasks of modern literature is to analyze the vital facts of artistic epic in modern novels, events in the context of individuality and comparative-typological generalization on the examples of the works by the writers who lived in one place and one time, one place, different time, different places.

Conclusion. In the conclusion and comments section, the theoretical features of the chronotope, the parallel expression of the microchronotope were studied on the basis of the laws of the novel genre.

Keywords – Chronotope, Micro-World Chronotope, Macro-World Chronotope, Parallel Time, Amebey Composition, Motif, Plot Line, Compositional Construction, Chingiz Aitmatov, Novel, Writer's Style, Psyche Interpretation.

I. INTRODUCTION

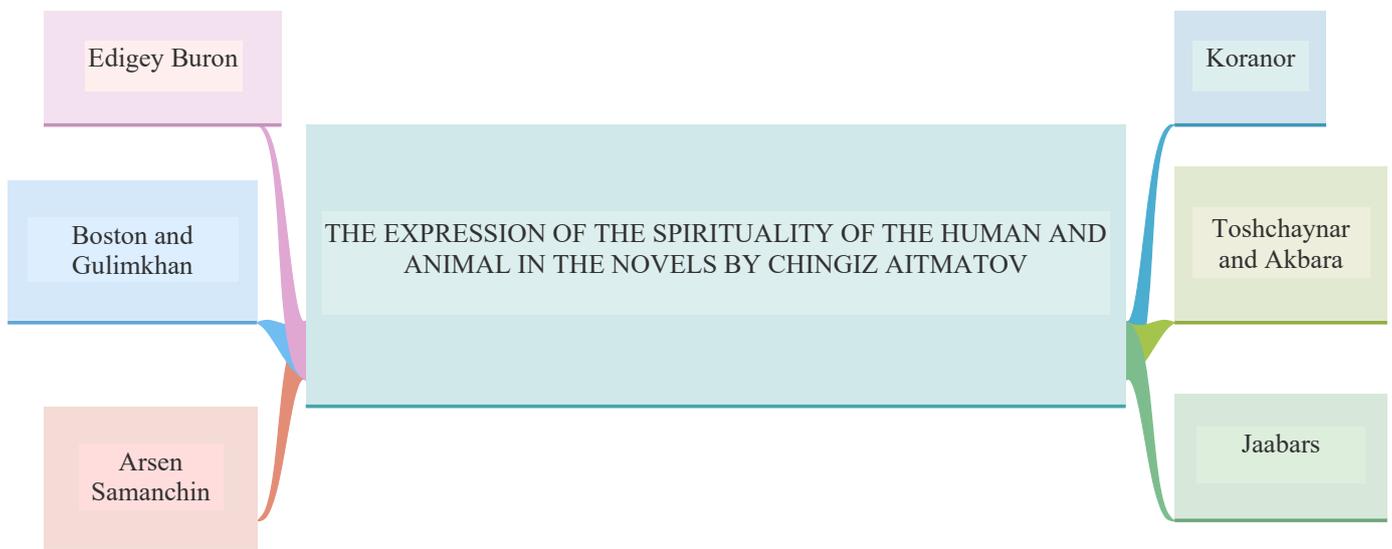
In literature, the reality is represented in images in different ways through human thinking. The macroworld and the microworld are the main criteria of modern literature. These two literary-aesthetic phenomena are closely related, and the macroworld is understood through the microworld.

On the basis of existing Eastern doctrine named “*ofuqu afson*” (macro and micro world) theory, that is to say, a human is micro world (*anfus*), *ofiq* – the beginning of the macro world. Whatever events, mysteries, and qualities exist in the great universe, it is reflected in human nature and psyche in a reduced form [11, p. 365]. According to the literary scientist U. Jurakulov, “The movement of the universe, the planets in the solar system, the rising of the moon and the sun, the earth, the passage of centuries, the systematic movement of years, the origin of the seasons, the world, country, city, village, house, birth, death, joy, pain, glory, lowliness, tears – these are the existence, perception, verbal expression, understanding, explanation, and human life, which is at the center of them, undoubtedly takes place within the chronotope (space)” [10, p. 9]. In the scientific-theoretical generalization of the scientist, the chronotope is described in direct connection with the human spiritual world, the connection of the chronotope of the mega-universe, macro-universe and micro-universe is revealed. These reflect the relationship between the universe and man in the breadth of spirit, society, and the universe. The first is the changes in space and time in the universe and the universe; the second is the real events that take place between people; the third represents the contradictions between the human psyche and the mind and thinking [13, p. 34].

II. MAIN PART

Amebey composition – (gr. Amidaios – from the word reciprocal). The construction of a work of art based on parallelism, the repetition of any major parts or images. The Amebey composition first appeared in ancient Greek literature. It is common in folk poetry. Works based on Amebey composition have a high artistic impact [9, p. 13]. The structure of the novels of the famous Kyrgyz writer Chingiz Aitmatov is based on the Amebey composition, that is, the spiritual world of the protagonist is depicted in parallel with the image of the creature. In the novels “The Day of the Age”, “The Place of the Skull”, “The Time of the Falling Mountains”, human characteristics are transferred to living beings and presented in parallel to the main plot. Writers whose masterpieces are related to animals artistically convey to the reader the great aesthetic impact of the wilderness on humans. Nature is an important source of the formation of truly human emotions, including the feeling of beauty. Through the contemplation of the representatives of the wild world, a person is introduced to the eternal secrets of being and the universe, to enduring ethical and aesthetic values.

The writer parallels the deep image of spiritual experiences with the microworld of the image of the creature, the various situations in the inner world of man, and develops the landscapes of the psyche only in a peculiar, unique way. In the novel “The Day of the Age” Edigey Buron, the pain in the heart of Buron, the black camel, in the novel “The Place of the Skull”, the pain of losing the child of Boston and Gulimkhan and Gulimkhan Toshchaynar and Akbara, Arsen Samanchin’s mental imbalance are effectively and convincingly portrayed through Jaabars.



Picture №1.

The writer shows the world of wild animals from various points of view: both as the real environment of man, and as an aesthetic object, and as a means of revealing the human character, and, finally, as images-symbols. And all of them, animals, are only victims of the moral degradation of mankind according to the writer's convictions. Consistently and with vivid artistic expressiveness, the writer carries out in his works the idea that the liberation of the animal world, whose position was aggravated by the inability to actively resist, is completely in the hands of human consciousness [14].

In "The Day of the Age", Edigey and Koranor draw parallels. Experiences in the Edigey's psyche – love for Zarifa, inability to give up Ukkubola; the conflict of love and responsibility is reflected in the harmony of events related to the Black Camel. "The raging Black Horse would not give peace to the poor, and the female would run around the camels and read angrily as if she were jealous of someone. Is he jealous of the moon, which is barely shining through the clouds?" [1, p. 239]. The pain in Edigey's heart is transferred to the double-breasted Koranor, who can't find a place to put himself. Cospan's "camel terrified everyone". Nor maimed our camels and took our best three female camels... When I was born, I had never seen such an evil beast. The people of our village were terrified. After reading the letter saying "If you can't help me out of this evil, I will kill shooting the Koranor" [1, p. 219], Edigey leaves for Okmuynoq. Zarifa leaves Sariuzak forever, taking her children this day: "It's all because of you!" Yes, you are the cause of it all ... Did you have to keep warm in the wild? And he took his children! None of you have anything to do with how many days I have left! How do I live now? How do I live?" [1, p. 239]. "... Then he sank into the snow and cried, clutching his head ... It was as if millions of sparks of snow were whispering softly in the air and talking to his ears, as if to say," Long live the life you lost without your beloved wife and children. "Edigey chose to bury himself in the snow and die" [1, p. 240]. The protagonist made effective use of not only animal but also landscape imagery in expressing all the complexity, contradictions, invisible, mysterious aspects of the emotions, the uncontrollable changes in the inner world. Snow is symbolically the love in the heart of Edigey Buron. At that moment, he chose to stay with the pain that was raging in his heart for the rest of his life, and to be buried in that pain.

Bozorboy's jealousy of Boston's Gulimkhan, his horse named Dunkulyk, his advanced shepherd, Ernazar's immortalization in the glaciers of Ola Mongu, Gulimkhan's tragic loss of Ernazar after three years described on the basis of Dramatizm. The third part, which consists of four chapters, is the culmination of the expression of the chronotope of the microworld, which complements each other in parallel to the portrait that passes through the psyche of each protagonist. Akbara's mourning of separation, her heart-wrenching, unbearable cries, renewed the wounds of Boston and Gulimkhan's hearts and burned their souls in the fire of pain. Akbara's bitter cry reminded Gulimkhan and Boston of their painful past, which they could not bear.: *"Especially Akbara was on fire. She moaned like a woman going to the grave. Then Gulimkhan remembered that when Ernazar died on the pass, they hit his head on the wall and cried. At that moment, he said, "I will send you out of pain". He almost woke up Boston and told him everything from one side, and he could hardly stop himself"* [2, p. 145].

As for Boston *"He would reminisce about the days gone by, his heart burning with the pain of the lowly. Oh, that facelessness! They even turn someone's misfortunes into a source of ridicule and deception, slander. ... His heart ached from endless sorrowful thoughts, and it seemed as if the cries of the wolves, who had reappeared tonight, were coming out of Boston's chest"* [2, p. 158]. According to Partorg Kochkorbaev, "Land in our country belongs only to the people, to the people alone, and to no one else. And you want winter and summer pastures, pastures, pastures, fodder, we can't give them to you as private property, we have no right to violate the principles of socialism": *"It was not the wolves that looked at him, it was as if his burnt heart was wandering in despair in the darkness of the night behind the blacks. ... What do you want from me? Said Boston. "I couldn't help you". I tried, but nothing worked, trust me, Akbara. That's it, another hunt! Do it now! How long will you torment us? Go, go, Akbara!"* [2, p. 158].

The closeness of the bitter memories buried in the hearts of Boston and Gulimkhan made it possible to depict Akbara's mental anguish in an artistically touching, bubbly way. The chronotope of the macrocosm is a priority because the first and second parts of the novel reflect the relationship between man and society. In the third part, mental anguish is brought to the fore. The microcosm of Akbara and Toshchaynar, Boston and Gulimkhan created a parallelism based on the motive of separation and loss of a child.

When Akbara lost her children and Toshchaynar, all that was left of them was a bitter memory: *"He was left alone, staring in all directions. The days he spent with Toshchaynar passed by his eyes day by day, month by month, hour by hour, and each time Akbara could not bear the pain of grief, he would get up in a daze, then he would throw his sad old head on his paws and lie on the ground again, remembering his children. Dam recalled his four children who had recently been abducted, who had died in the*

Moyinkum massacre, and who had been burned to death in a reedbed on the banks of the Dam Aldash. But most of all, she remembered her Toshchaynar, an alpine, loyal man" [2, p. 181]. The writer skillfully used the method of remembering painful experiences, pains. Akbara's repeated visits to her desolate nest, as if her children were waiting for her there, are sometimes depicted on the basis of sharp drama, unable to bear the loss of everything and remain in a whirlpool of painful memories.

Thus, in the novel, the image of the wolf is associated with the mythologeme of the Mother of God. This confirms several points. First of all, the description of the wolf in the novel corresponds to the image of the ancestor of the Turkic tribes of the blue wolf. Then the unusual and emphasized isolation of the wolf pair from the entire natural continuum of wolves as predators is noted. The wolf is an enemy for shepherds (and Boston has a skin of a wolf shot by him hanging on the wall), but Akbar-anabasha, i.e. the mother leader, reflecting and suffering, is not perceived as an enemy. Hence, Aitmatov's direct appeal to the common motive of feeding a child with a wolf follows. The harmony disturbed by a person must be restored. This is expressed in the novel in the motive of replacement: Akbara, having lost her cubs, takes a human child, the child has not yet been isolated from nature, has not yet been included in society [8, p. 85].

In "The Time of the Fall of the Mountains" (Eternal Fortress), three independent plot lines develop side by side. Two celestial brothers, Arsen Samanchin and the snow leopard, who were born under the stars of the same zodiac sign – the fate of Jaabars – are intertwined in the course of events. The snow leopard Jaabars is a wild mammal that inhabits high mountains. The story begins with a picture of Jaabars life. Although the author points out that "the protagonists of our story are, in a sense, the destinies of the two beings, interconnected, it can be assumed that they are celestial brothers ..." [3, p. 21], until the second chapter, the reader keeps the second protagonist a secret.

A writer in the image of Arsen Samanchin, an independent sovereign journalist, a sensitive politician, a man with a keen eye on events, a free thinker who fought against the evils of his time; who knew the art of music as "Reaching God, the galaxy of the soul" [3, p. 30], so he fell in love with the opera singer – Aydana Samarova; he was able to reconcile the images of the real Man, whose hopes had been dashed but whose faith had not waned due to the ideology of the market economy and the influence of "popular culture". The bitter anguish in the psyche of Arsen Samanchin and Jaabars is reflected in the fact that their relatives turn away from them. Jaabars, who has lost his wife and is in a state of rejection, is "confused as if he were immersed in the darkness of hell, not knowing what to do. Jaabars, who had regained his power, lost his wife, Aydana Arsen, a leading soloist of the Opera House, a martyr of wealth and power, who had shattered such noble intentions as reviving the stage on the stage of "Eternal Story"; both were turned away by their own society. Interdepartmental commonality is not in vain, their destinies are written under one zodiac sign. Man and beast, completely ignorant of each other's fate, meet at the last address, at the last moment, because of the judgment of fate.

The Eternal Bride is a representative of the non-real world, an image of the soul, but Arsen and Jaabars stick to the plot lines. It refreshes their heartache. He even said, "*Jaabars could not bear the sorrows and fears of the Eternal Goddess. He got up and walked down the aisle*" [3, p. 129]. The eternal bride is a contrast to the pair of Aydana and Jaabars, with love and betrayal side by side.

The ideological and artistic power of Aitmatov's works lies in the dialectical unity of the Universe and Man in the bottomlessness of thoughts and feelings. There is no man without Nature, the Universe and there is no Nature, the Universe without man. These thoughts were expressed in different ways by sages in all ages, but Ch. Aitmatov renews again and again in his own way and reminds people of these immutable truths. The most important role in this belongs to the images of animals. The universe, nature and man in the writer's books become a single, inseparable whole, organically correlate with each other. Chingiz Aitmatov managed to breathe new breath into the eternal questions of life, largely thanks to animalistic images [14].

III. CONCLUSION

In conclusion, as the plot lines of the novels form a parallel chronotope, there is a difference in the plot elements. This does not impair the overall composition of the works. The human and living microchronotopes that make up the novel are integrated on the basis of Amebey composition. The author skillfully used the method of parallel application of plot lines in revealing the psyche of the characters.

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