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CH. AITMATOV'S CONCEPT OF THE ORIGINAL PERMEABILITY OF PEACE IN THE NATIONAL LITERATURE

Abstract. The creative heritage of Ch. Aitmatov was actively included in the Uyghur national literary process with its relevant and time-consuming moral and ethical issues. We observe the direct influence of the work of Ch. Aitmatov on the artistic perception of the Uyghur writers and poets of Kazakhstan. The stories and novels of prominent Uyghur writers, despite the fact that they are written on purely national material, ideologically-thematically, intonationally-stylistically and structurally overlap with the works of Ch. Aitmatov. We are dealing with the problem of homology in the literature of the Soviet period, i.e. at the contact level in various literary texts, certain elements of the similarity of creative searches in form, structure and origin are manifested. This can be seen in the analysis of the works of the Uyghur writers of Kazakhstan in the context of the work of the Kyrgyz writer. In particular, «folklore» material is used by Uighur writers in the Aitmatovs style as an additional intertextual cultural discourse, suggesting an increase in the drama of the work. On the whole, the works of the Kyrgyz writer also had a tremendous influence on the Uyghur literature of the Xinjiang Autonomous Republic of China, contributed to the final destruction of the borders of the closed conservative world, and suspended the process of destroying the fading of the historical memory of the Uyghur people.

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Keywords: Kyrgyz writer, translation, the national writers, permeability closed of peace, national discourse

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III. Айтматовтың қазіргі ұлттық әдебиетіндегі әлемнің алғашқы өткізгіштігі туралы тұжырымдамасы

Аңдатпа. III. Айтматовтың шығармашылық мұрасы өзекті уақытты талап ететін моральдық-этикалық мәселелерімен ұйғыр ұлттық әдеби процесіне белсенді қосылды. III. Айтматов шығармашылығының ұйғыр жазушылары мен ақындарының көркемдік қабылдауына тікелей әсерін байқаймыз. Көрнекті ұйғыр жазушыларының әңгімелері мен романдары таза ұлттық материалмен жазылғанына қарамастан, идеялық-тақырыптық, интонациялық-стистикалық және құрылымдық тұрғыдан III. Айтматовтың шығармаларымен сәйкес келеді. Біз кеңестік дәуір әдебиетіндегі гомология мәселесімен айналысқанда әртүрлі әдеби мәтіндердегі байланыс деңгейінде формада, құрылымда және шығу тегі бойынша шығармашылық ізденістердің ұқсастығының белгілі элементтерінің көрінетінін байқаймыз. Мұны Қазақстанның ұйғыр жазушыларының кыргыз жазушысының шығармашылығы тұрғысынан талдаудан анық көруге болады. Атап айтқанда, ұйғыр жазушылары «фольклорлық»

материалды Айтматов стилінде және қосымша интертекстаралық мәдени дискурс ретінде қолданады. Бұл шығарма драмасының ұлғаюына мүмкіндік береді. Тұтастай алғанда, қырғыз жазушысының шығармалары Қытайдың Шыңжаң автономиялы районының ұйғыр әдебиетіне қатты әсер етіп, тұйық консервативті әлемнің шекараларын түпкілікті жоюға ықпал етті. Сонымен ұйғыр халқының тарихи жадының жоғалу процесін тоқтатты.

Алғыс: Мақала AP14872064 «Халықаралық контекстегі қазақ әдебиеті: постнеклассикалық эпистемология және көпжақтылық» гранттық жобасы аясында дайындалған.

Кілт сөздер: қырғыз жазушысы, аударма, халық жазушылары, жабық өмірдің өтпелілігі, ұлттық дискурс

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Ч. Айтматовская концепция исходной проницаемости замкнутого мира в современной национальной литературе

Аннотация. Творческое наследие Ч. Айтматова активно вошло в уйгурский национальный литературный процесс со своей актуальной и созвучной времени нравственно-этической проблематикой. Мы наблюдаем непосредственное влияние творчества Ч. Айтматова на художественное восприятие уйгурских писателей и поэтов Казахстана. Повести и романы видных уйгурских писателей несмотря на то, что они написаны на сугубо национальном материале, идейно-тематически, интонационно-стилистически и структурно перекликаются с произведениями Ч. Айтматова. Мы имеем дело с проблемой гомологии в литературе советского периода, т.е. на контактном уровне в разных художественных текстах проявляются некие элементы сходства творческих поисков по форме, структуре и происхождению. Это видно при анализе произведений уйгурских писателей Казахстана в контексте творчества киргизского писателя. В частности, «фольклорный» материал используется уйгурскими писателями в айтматовском стиле как дополнительный интертекстуальный культурный дискурс, предполагающий усиление драматизма произведения. В целом, произведения киргизского писателя также оказали огромное влияние на уйгурскую литературу СУАР КНР, способствовали окончательному разрушению границ замкнутого консервативного мира и приостановили процесс разрушения и угасания исторической памяти уйгурского народа

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Ключевые слова: кыргызский писатель, перевод, народные писатели, проницаемость замкнутого мира, национальный дискурс.

1. Introduction

Chingiz Aitmatov's works expanding the boundaries of the Kyrgyz national verbal art, became the property of world literature and thus made serious conjugation changes in the post-Soviet cultural space of the turn of the XX and XXI centuries. In the creative aspirations of national writers of the second half of the twentieth century, researchers find common features inherent in the handwriting of the great artist. In the works of Aitmatov's followers' problems of poetics and the architectonics of the art of conflict, methods, and styles, so whether otherwise interact among themselves as well.

These impersonal intertextual connections became a characteristic feature of the Soviet literature of the postwar period. The penetration of new ideas is due to the evolutionary transition of society to a new state. Therefore, the creative phenomenon of Ch. Aitmatov

is natural, it could not but lead to a large-scale embodiment of spiritual and moral ideas accumulated over the centuries (Akmataliev, 2011: 366) into society and the Universe. The hidden genius and scale of the work of the Kyrgyz writer is one of the most important signs of the verbal art of the second half of the twentieth century of the Soviet time (Sabyrzhanova, 2023:48-57). The artist pays special attention to the cultural and historical views of the Kyrgyz people in the context of the achievements of modern Ethnology (Beysenuli, 2022:77-91). If earlier the human world was considered by Ch. Aitmatov as an object of implicit esoteric love, in his later works the author focuses to social changes and processes, where the ego-individualism, which strengthens social Vice, invariably began to belittle the role of spiritual and cultural values and lead to the leveling of the essences of collective historical memory.

2. Methods and materials

2.1. Methods

A comparative analysis of the works of the national writers with the works of a Kyrgyz artist shows similar ideological and thematic subjects, typological style formulas and roll calls.

2.2. Materials

Ch. Aitmatov's works eloquently shows that the more the society develops, the more the scale of this universal problem (the disease of the information community) expands, where it is impossible to determine its psychological bottom (Akmataliev, 2011). This state-of-the-art world required the birth of a new hero. Chingiz Aitmatov creates a kind of archetype of a new cultural hero-sage old man, another new *Khizir* (or *Kydyr*), which was to break the hermetically sealed, impenetrable space that destroys historical memory. Danger of such space (Portnov, 2010: 198) hidden in «fertilization» (enhancement) of the mankurt («*Burannyi polustanok*»), lost contact with their historical and national roots. Thus, the appearance of such heroes-antinomies in the writer's work is not accidental. The development of the archetype of the hero *Khizir* Ch. Aitmatov is aimed primarily at the disclosure of the phenomenon-the archetype of the antihero mankurt, who forgot his historical and related roots.

Thus, moral aspect of art searches Aitmatov obvious. The management of the world and mind control in closed systems involve total deprivation of human memory, whose goal is to control and the stagnation of society in the framework of the canned space. To reproduce this phenomenon, Ch. Aitmatov begins the revival of the classical Eastern style technique-allegorical allegory through myth and parable. Although some researchers resort to direct comparison of folklore genres and allegory in the works of the writer and believe that the role of myth and parable «is not illustrative, not allegorical, and ideological-constructive.» (Voronov, 1976: 207). The founder of this allegorical form of knowledge of the artistic reality in Turkic literature was Yusuf Khas Hajib Balasaguni. (Ivanov, 1983: 11).

3. Discussion

All Ch. Aitmatov's prose organically fit into the process of not only spiritual and moral, but also methodological and stylistic searches, which systematically and objectively became reflected in the work of national writers of the Soviet and post-Soviet space. It should be emphasized that the Ch. Aitmatov's works in the Kazakh literature, as a significant socio-

cultural national aesthetic consciousness, is considered as a single binary whole and as the heritage of national art. According to several researchers, this fact is due to the manifestation of Kazakh world in the Chingiz Aitmatov's works. The ideological intentions, the problems of anthropology, characters and circumstances, the system of characters deeply depends on the national picture of Genesis of the Kazakh people (Esim, 2011:21). In General, the name of Chingiz Aitmatov is, along with the names of the great thinkers of the Turkic world such as Yusup Khas Hajib, Mahmud of Kashgar, Akhmed Yassavi, Alisher Navoi, Yunus Emre, Mahtumkuli, Abay, etc. From this point of view, the Aitmatov's creativity for Uyghur literature is an exclusively historical and cultural value, the study of which is clearly seen two phases. The first stage is related to the Uyghur literature of Kazakhstan, the second – to the Uyghur literature of Xinjiang.

As you know, the works of the Kyrgyz writer, as a universal spiritual value, began to be studied in many national secondary schools of the post-Soviet space. Uyghur schools are not an exception. Almost all of his main works: «Litsom k litsu», «Belyparokhod», «Dzhamilya», «Topolek moy v krasnoy kosynke», «Perviy uchitel'», «Materinskoye pole», «Plakha», «Goda padayut gori», «I dol'she veka dlitsya den'» («Face to face», «The White steamship», «Djamiliya», «My dear poplarin red kerchief», «the First teacher, «The Mother's field», «Plakha», «Years fallmountains», «A day lasts longer than a century») are presented in the curriculum of schools with the Uyghur language of education in Kazakhstan, where teachers with special admiration and pride talk about the unique talent of the artist.

On the other hand, the creative heritage of Chingiz Aitmatov actively entered the national literary process with its relevant and in tune with the times moral and ethical issues. We observe the direct influence of Ch. Aitmatov's work on the artistic perception of the Uyghur artists of Kazakhstan. Stories and novels of prominent Uyghur writers as Sh. Shavayev and A. Ashiri, despite the fact that they are written in a purely national material, ideological-thematically, tonally-stylistically and structurally in common with the Chingiz Aitmatov's works. We deal with the problem of homology in the literature of the Soviet period, i.e. at the contact level in different literary texts there are some elements of similarity of creative searches in form, structure and origin. This can be seen in the analysis of the works of Uyghur writers in the context of the Kyrgyz writer. In particular, the «folk» material is used Uyghur writers (Sh. Shavayev «Yokalgan kalam» and A. Ashiri «Yalguz yalpuz») in Aitmatova style as an additional intertextual cultural discourse, involving the strengthening of dramatic works.

Comparatist studying in terms of creativity A. Ashiri and Chingiz Aitmatov, a famous Russian scholar S.V. Ananyeva notes the characteristics of such connections, which are connected from the similarity of genre and stylistic paradigms of the works by the two authors. According to the researcher, they could subdue the compositional constructions of the work and have a direct impact on the spatial and temporal organization of the Uyghur literary text.

S.V. Ananyeva notes the following points of contact works A. Ashiri «Nur Ana» with Aitmatov «Djamilya»: 1. Theme of the war («the war touched all»); 2. The main character of the work is a women (the archetype of a strong female nature); 3. The beginning of

the story (a compositional technique), where «the action takes place in the same year» (Ananyeva, 2015: 52).

This also be attributed to ideological roll call. Uighur writer in a way, her character shows that he is as Chingiz Aitmatov («Buranniy polustanok») distroyed about the forgetfulness of the past – not only distant, but very recent. As a Kyrgyz writer, A. Ashiri believes that such an attitude to history can lead to new troubles. Another ideological roll-call with Aitmatov's works is the inevitability of divine punishment for human cruelty. Husband is a bloodsucker, *Bostangul' Baratakhun* («Single mint») dies unexpectedly during blasting at the dam. The concept of the story tells the recipient that the death of the hero is expected. Cruel heroneeds for a writer to show patience traditional character typical of the Uighur women who wanted to be true to the family ideals, not in any way as not to violate the vow of this God in front of witnesses and not a brother in sin.

A.G. Kovalenko notes the typical character of such works in the works of national Soviet writers, who were familiar with the prose and poetic collections of their predecessors. For example, the title of Chingiz Aitmatov work «A day lasts longer than a century» resonates with the same poetic lines of Boris Pasternak (V polusonnym strelkam len' / Vorochat'sya na tsiferblate, //I dol'she veka dlitsya den', / I ne konchayetsya ob»yatiye (And half-awake shooters are lazy / Tossing and turning on the dial, // And the day lasts longer than a century, / And the hug does not end)). (Kovalenko, 2015: 44-41). The Russian scientist also gives examples of multiple calls between the works of Ch. Aitmatov, V. Belov, V. Rasputin, V. Belov, Yu. Nagibin, V. Astafiev, Yu. Kazakov, E. Zamyatin, and others (Kovalenko, 2015: 39).

A comparative study of the works of Sh. Shavaev and A. Aitmatov also points to the literary parallels. In our opinion, the Uyghur writer is trying to create an image of a strong woman with Pushkin's interpretation of Tatyana. If Aitmatov's Djamilyiya, as M. Dzhumabaev's Sholpan trying hard to break the circle of medieval stereotypes, breaking the traditional way of life and social life (the wedding-the marriage, family and community traditions), Nuraniya («Nur Ana») and Bostangul' («Single mint») to the end of their lives remain faithful to centuries-old traditions of national life. However, they also, as Djamilyiya and Sholpan, stand steadfastly through the hardships of life and become winners (perhaps posthumously, as Sholpan). Bostangul' of «Lonely mint» to the end of his life to remain faithful to his cruel unloving husband as befits the Eastern woman. Only after his death she acquires the right to freedom and happiness. *Baratakhun*—»extra hero» of the story. His accidental death in composite was necessary and therefore it is perceived by the recipient is ambiguous. Such an unambiguous compositional concept of the work lies organically in the narrative, organizing the plot development, leading to a full - fledged ideological and thematic discharge.

Among the roll calls, a special place is occupied by a similar chronotope (spacetime) of works. In the work «Nur Ana» describes the village, which left one Uygur old lady named Nuraniya, a sacred place where her ancestors and a symbol of waiting for a new rebirth of the society for the heroine, so she does not leave. Before the readers presented the conflict between the categories of eternal and temporal, which of course, should give the work an epic weight and relative-metaphysical meaning. According to the narrative

strategy of the author, this village should not disappear from the historical memory of people. So, she heroically resists resettlement and care how Aitmatov's old lady Dar'ya on the graves of their ancestors in the village. Aitmatov's roll event of the allegory lies in the fact that the heroine A. Ashiri as well as Aitmatov's hero Edige honors the sacred place associated with the spirit and aruah (the same meaning as the spirit in Kazakh language) ancestors. These heroes - lonely anxious feeling.

They feel deep down that the destruction of historical memory will have serious spiritual consequences and will lead to the collapse of something huge. Thus, the chronotope associated with historical memory appears as a semiotic sign system (Kovalenko, 2015: 41), and changes in its code lead to mental trauma of a person. This code is a railway station Toretam and the Uighur village of Kok-Kiik in the work «Nur Ana»

The translation of the epic works on the Uighur language and the study of creativity of Aitmatov in Xinjiang relate to the Renaissance trends in a national literature at the turn of XX and XXI centuries. As you know, these processes in Chinese society are deeply determined by the historical conditions-the transition from the period of socio-political development, the so – called «Cultural revolution», to the new time-the period of reform «Open doors». By the early 1980s, the possibilities of communal normative aesthetics were largely exhausted, which caused a new generation of authors to try to expand the scope of the content and form of verbal art and to overcome stereotypes in it. This was the beginning of a new modernist literature. This literature has evolved to become socially significant. It began to gradually increase the confrontation with the deaf time, that is conservative trends as well. The logic of the development of the new modernist literature and its gradual aesthetic expansion were determined by the ideological beliefs and ideological aspirations of the authors. A new wave emerged as a unique and unexpected reaction against a closed society with extremely contradictory values, with a broken orientation. The younger generation has diagnosed modern Communist society and gave him a harsh sentence. The policy of «Open doors» in China began to provide relative freedom of creative intelligentsia. Thanks to the translation of the masterpieces of world classics, young poets and writers were armed with new knowledge that transformed their views and beliefs. The former socialist normative aesthetics and perception of the world have sunk into oblivion. Having developed a new type of artistic thinking, a new type of behavior in culture, young artists began to fight stereotypes in society and did not want to be deceived by reality, as their predecessors of the era of «Cultural revolution». Only fundamental changes in society could meet their demands. Therefore, the translation of Ch. Aitmatov's works into the Uyghur language in Xinjiang was a natural, urgent ideological phenomenon and a requirement of the time in society and met the needs of the new generation.

In 2001, the Uyghur writing community celebrated the 83rd anniversary of Ch. Aitmatov. An international conference was organized, where the leading Uighur and foreign scientists of Xinjiang made speeches. A special issue of the magazine «Kazyna» dedicated to the work of the Kyrgyz writer was published.

It is noteworthy that the Uighur's literary community was deeply reconsidered the phenomenon of Chingiz Aitmatov and analyzed in detail his biography in the context of social and political change in Central Asia. National writers of the artist treat the burial

place of the great artist in the Museum-memorial complex «Ata-Beit» near the capital of Kyrgyzstan with awe and awe, which has become for many a place of worship and admiration for the talent of the great contemporary. Of special interest among intellectuals called the article of the Kazakh scientist Kavsil Khan Kamazhanova about the influence of Chingiz Aitmatov's works to the modern Uyghur literature. The scientist identifies three ways to preserve national culture in a confined space. Uzbek scientific Yakubzhan Gozhamberdiyev reveals Aitmatov's creativity in the context of phenomenological approach of intentionality, suppose of stating the existing phenomenon verified cognitive existence. The article of another Uzbek scientist Adil Yakubov in the Uyghur language is devoted to the philosophical interpretation of the motive of «anxiety». Based on the work «Tavro Kassandry» («Brand of Casandra») he reveals the concept of building the Universe and the inevitability of its end. Uyghur scholars have touched on the issues of the common trinity is the work of Yusuf Khass Hajib, Mahmud Kashgar and Chingiz Aitmatov in the history of the Turkic peoples (Chingiz Aitmatov, 2011).

4. Results

Thus, the works of the Kyrgyz writer had a great influence to the Uyghur literature, contributed to the final destruction of the boundaries of the closed conservative world and the process of destruction of the extinction of the historical memory of the Uyghur people. However, ideological tensions between conservative and avant-garde views in Chinese society could not but lead to sad consequences. Official authorities began to fear the powerful influence of the social and aesthetic position of the avant-garde. Fresh air of change, permeated hermetically sealed space, alerted and frightened. Official structures urgently began to determine the works of national writers in the framework of «harmful» and «dangerous». A ban on the sale of works of Uyghur literature is introduced. This approach leads to artificial inhibition of the development of national literature.

In recent years, the repressive methods of influence of the government on the creative intelligentsia have increased. Many writers and poets were arrested. One such famous scientists sent to concentration camps, is Professor Abkadir Dzhahalidin, who in his critical articles on the work of Akhmat Omar «Kum baskan shahar» («City under the sand») openly promoted the ethnological concept of Chingiz Aitmatov. He advocated the preservation of historical cultural heritage created by ancestors. Liquidation or denial the achievements of the SUAR Uyghur literature under the pretext of good intentions (creating the right bright future) are unacceptable. In his works, A. Dzhahalidin promotes Aitmatov's permeability concept of the world, i.e. the author is convinced that without a conscious return to the historical roots, there will be no progress. In his opinion, any hermetically sealed enclosed space does not withstand the pressure of historical time and will burst like a soap bubble. Another avant-garde writer Yalkun Rozi believes that communal closed society is a general problem for all mankind. The tragedy of fate entered prison for a long time and the fight against mankurtism is the main theme of the works of famous writer Khalid Israil in the novel «Altun ka'sh» («the Golden slipper»). Writer Nurmukhamed Yasin based on the artistic concept of Chingiz Aitmatov in his «Yava kapta'r» («Wild dove») offers its national version of mankurtism. The hero of the novel, once captured, does not want to turn into a mankurt, like all his predecessors who agreed to the plight of slaves and even found

positive aspects of a full life in prison. They accepted their fate and never tried to fight. The hero chooses the only way out of prison – death. However, the owner prevents his suicide. It is important for him to tame and break the freedom-loving spirit of the hero. Because the slaves have become slaves in society «doves», were valued far above others. If prisoner Zholaman, the son of Donenbay in the work of Chingiz Aitmatov, killing by order of your mother Naiman-Ana, had been looking for his son, the Uyghur writer proud hero's mother gives son poisoned the strawberries, so that my son could have died free. Watching mankurts pigeons sincerely do not understand the actions of a wild pigeon. The work of Nurmuhamed Yassin, and the novels of Chingiz Aitmatov, strongly influenced the spiritual development of modern Uighur community. Soon after the publication, the work of the Uyghur writer was declared a «reflection of the rotting national bourgeois spirit» and was banned for publication. The author himself has been imprisoned for a long time.

5. Conclusion

At the same time, the same modernist work of Patigul Yrakhim Mamat «Shalgutlar kanti» («The City of mankurts»), where praised universal unity of people who have forgotten their history and lost his memory, is promoted and encouraged by the authorities.

Starting in 2008, in Xinjiang, turned a massive revision of the book stores and collections from the «alien ideas» literature. The works of many Uighur writers were declared ideologically dangerous. The work of the Kyrgyz writer was classified as «harmful works». This official interpretation of the works of the great classic led to the arrest and persecution of many translators and publishers of Aitmatov's books.

Thus, this period of evolution of modern Uighur literature was marked by a new wave of mass political repression. Any dissent aimed at the spiritual renewal of society is declared the result of the activities of internal ideological enemies. This indicates that the Uyghur literature is entering another difficult period of its development.

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