

THE VALUE OF DRAMA MOTIVES IN CHYNGYZ AITMATOV'S PROSE

Значение драматических мотивов в прозе Чынгыза Айтматова

Чынгыз Айтматов прозасындагы драмалык мотивдердин мааниси

Abstract: *Drama motives in prose of the writer are shown as a peculiar form of the embodiment of esthetic material or as a type of author's presence at the composition. It is necessary to remember that the ideological world outlook of the author and drama motives in structure of the text can be in the relations valid and possible, real and ideal, consent and opposition. The problem research of these communications gives the chance to get into the most deeply hidden developments and degradations of the person, promotes establishment of causes and effects of bifurcation of consciousness of the personality. And also, to pay attention to unstable existence of the individual who is wandered between poles of domination and submission.*

Аннотация: *Драматические мотивы в прозе писателя показаны как своеобразная форма воплощения эстетического материала или как вид авторского присутствия в композиции. Необходимо помнить, что идеологическое мировоззрение автора и драматические мотивы в структуре текста могут быть в отношениях действительных и возможных, реальных и идеальных, согласия и противодействия. Проблемное исследование этих коммуникаций дает возможность попасть в самые глубоко скрытые развития и деградации личности, способствует установлению причин и последствий раздвоения сознания личности. А также обратить внимание на неустойчивое существование личности, которая бродит между полюсами господства и подчинения.*

Аннотация: *Драмалык мотивдер жазуучунун прозасында эстетикалык материалды ишке ашыруунун өзгөчө формасы же композицияда автордун катышуусунун бир түрү катары көрсөтүлгөн. Автордун тексттин структурасындагы идеялык дүйнө таанымы жана драмалык мотивдери реалдуулук менен берилет. Реалдуулук жана идеалдуулуктун айкалышы жана каршылыктын мамилелеринде болушу мүмкүн экендигин унутпаш керек. Бул байланыштарды көйгөйлүү изилдөө инсандык эң терең жашыруун өнүгүшүнө жана деградациясына кирүүгө мүмкүндүк берет, инсандын бөлүнүп-жарылуу аң-сезиминин себептерин жана кесепеттерин аныктоого өбөлгө түзөт. Ошондой эле, өзүмдүк жана баш ийүү уюлдарынын ортосунда адашкан инсандын туруксуз болушуна көңүл бурулат.*

Keywords: *works of Chyngyz Aitmatov, drama motive, translation theory, globalization.*

Ключевые слова: *произведения Чынгыза Айтматова, драматический мотив, теория перевода, глобализация.*

Урунттуу сөздөр: *Чынгыз Айтматовдун чыгармалары, драмалык мотив, котормо теориясы, ааламдашуу.*

It is known that in the seventies of the last century, in the works of Ch. Aitmatov, fateful changes took place both in the author's conceptual program and in the style of the narrative. The writer summed up the "romantic" theme and began to develop general civilizational dramatic problems, to express in his creations concerns about the crisis of universal human values, putting forward the "eternal conflicts" of morality. On this occasion, the author said: "Art has always sought to answer the question: "Who is he, a man of today? What does he want, what is he willing to acquire? What does he see as manifestations of good and evil, justice and injustice? All these moral and philosophical problems now we have to solve at a qualitatively new level of artistic thinking" [1]. In 2003, at the International Forum held in Almaty the writer expressed his

concern about the newly created geopolitical provisions that allegedly give rise to new oppositions not only between systems and states, but also the present and future of all humanity. He noted the leadership of the West in creating new technologies, and the superiority of Eurasia in the preservation of ethnoculture and spirituality [2]. In the last years of his life and work, he often turned not only to various contradictions and to cataclysms existing between the poles of political and ideological systems, but also to problems leading to disagreements between civilizations. His heroes, Obadiah and Boston, Robert Bork and Andrey Kryltsov, are hardly willing today and ready to sit at the negotiating table for the salvation of humanity. Thus, dramatic motifs in writer's prose appear as a peculiar form of the embodiment of aesthetic material or as a form of author's presence in the work. It should be remembered that the ideological position of the author and dramatic motifs in the structure of the text could be in a relationship of actual and possible, real and ideal, agreement and opposition. The problem study of these connections makes it possible to penetrate into the most deeply hidden processes of development and degradation of a person. It also helps to establish the causes and consequences of a split personality consciousness. Additionally, it allows us to pay attention to the unstable existence of an individual, wandering between the poles of domination and subordination. The abrupt change of norms and rules of human existence led to the onset of violent terror of traditional concepts and the aggressive imposition of new ones. The growing sense of depravity and fragility of the proposed foundations, the premonition of the dramatic processes of world order became the basis of the author's position, wishing to be above the "world of action". Obviously, Ch. Aitmatov persistently tried to distinguish truth from prejudice, to understand how much truth there is in prejudice, and vice versa, prejudice in truth. He had to apply the well-known research principle "why and who needed it". History remembers the responses to the novels "And the day lasts more than a century", "Scaffold", "Cassandra's Brand": shock, surprise, admiration, rejection, repulsion, mystery, vagueness, and disagreement. Such is the lot of talented creations, the more significant, the more difficult its interpretation and evaluation. Moreover, a deeply thought dramatization of artistic material played a significant role in this. There is undoubtedly the presence of a tragic statement of peace, a long dramatic distance, and author's thoughts about the extreme difficulty of such a state to pass and adequately overcome.

It should be recognized that the prerequisite for turning the contradictions of reality into artistic drama is its aesthetic, ontological, social, personal significance. So, the contradictions of reality determine the substantive level of a literary work, they are a source of self-movement of phenomena and images, lead to internal contradictions of development, create quality layers and levels of dramatic thinking. The contradiction selected by the artist's mind cannot be selected impartially. This dominant is due to the fact of choice, because inconsistency of the object turns into contradiction of the subject, we can find Aitmatov's examples of this sense. Here, apparently, such a view is legitimate: "such are all active creative experiences: they experience their object and themselves in the subject" [3]. This is confirmed by the fact that many authors actively express the essence of drama in their works; try to interpret their content through the prism of struggle between different forces. Ch. Aitmatov often uses these concepts in his creations: "Later, he himself will not remember anything about the dramatic beginning of his prenatal life, but the complex of vindictiveness gives dangerous shoots" [4]. It is appropriate to refer to such a statement about knowledge of contradictions: "The thinking mind sharpens, so to speak, the blunted distinction of different, simple diversity of representation to a significant difference, to the opposite. Only contradictions brought to an extreme degree, diverse moments become active and vital in relation to each other and acquire in it the negativity that is the immanent pulsation of self-movement and vitality"[5]. It is generally accepted that an archaic person continues to live in a person of any epoch, who sees some danger in a catastrophic turn of the streams of being, and in any abrupt changes in the surrounding world. Paradoxically, life stereotypes of the world engender an apocalyptic consciousness, oppose any correlation of these symbols with prejudice. Representing on behalf of the life myth in the social sphere, this symbol masks the real desires of the characters... Such are both Obadius Kalistratov and Boston,

carefully concealing the relations of power. The writer hints, as it were, that the apocalypse is the ultimate knowledge, that is, the condition and the basis for the establishment of dominance. In the novel "Буранный полустанок", many characters act contrary to the instinct of self-preservation and obvious laws of external expediency. Gradually, by chance, it unobtrusively gives a different meaning to the sequence of motives, goals, ideas, which become both the author, and the director, and the protagonist of human drama. In the novel, they have magical powers that can carry them into the abyss, and force, and agree with the finished scheme of action. Edigei, Abutalip, Kazangap consistently, sacrificially, diligently put them into practice. Of course, for the authors, a person is a much more complex being; his visible and hidden "mankurtism" in many cases is "responsible" for the behavior of both individuals and large groups. Science today has come to conclusion that a human being is irrational and the mind can control a little piece of his consciousness. Modern psychoanalysis identifies "mankurtism" among the factors through the subconscious mind that actively influence human behavior. It seems to be a convenient and effective mechanism for management. The characters of the novel do not fully understand the events around them, but listen and do as others. Social environment creates tension, stress, instability for them in order to induce precisely such imitative behavior, the consequences of which for the soul are unpredictable. Edigei's Reflections and thoughts about the fate of Abutalip are an attempt to understand the essence of dramatic phenomena, rushing in a continuous stream. The writer warns people against imitative behavior, for this is a trigger mechanism of "mankurtism." A writer who is in a philosophical category associates the dramatic mobility of meaning in metaphor. It makes it possible to "inscribe" in it the ideal image of domination. The essence of everyday consciousness, its role in shaping the culture of communication are the subject of artistic analysis of the author. He turns his eye to the discrepancies between the epochs in history of people and looks for causes of dramatic relations between generations. According to the author, eras differ mainly in structures of everyday life. The absence or termination of a productive social dialogue, according to his logic, leads to the de-realization of social consciousness. A similar subtext reveals the deep semantic layers and the novel "Буранный полустанок". Overall, the forms of relationship of motives, where the writer chooses a hero and his position are an effective means of enhancing drama. Obviously, the writer's "internal" and "external" points of view determine the estimated level from several positions. Such tendencies of the characteristic attitude of Ch. Aitmatov to actors; the first concerns the image of a worthy hero, the second relates to an in-depth analysis, the third to a multidimensional study of social and moral deformation of a person. In the novel "Буранный полустанок" the writer astutely understood and portrayed dramatic collisions of the forced adaptation of people. In this regard, criticism has been many complaints. Some of them are associated with the so-called cosmic motifs. Apparently, one should not evaluate the futurological line of the novel either from a purely social or from a structural point of view. These motifs are closely related to the promising artistic logic of the whole novel. Undoubtedly, they reinforce the writer's conceptual thoughts, give them epochal dimensions. Artistically developing a cosmic storyline, the artist gets the opportunity to speak about the screaming mind and dramatic contradictions of time. It is not by chance that all the pictures of forestry life, the talks of astronauts with the control center, as if imperceptibly, but tangibly from a legend, from a projection into the future, are approaching today. The author here too develops the problem of mankurtism. After all, the astronauts are obliged to fulfill the will of the earth; therefore, they too remained in a foreign land, like the son of Naiman-Ana. The center clearly enough realized that the achievements of an extraterrestrial civilization, granted from the outside, are capable of turning earthlings into mankurts. It seems that the writer is persistently pursuing the idea of the availability of spiritual power for the self-development of each nation. The novel describes everyday life of a real spaceport, from where one after another rocket flies into space to protect the earth with a protective layer from newcomers from other galaxies. Arguments about the feasibility of space pictures in the structure of the novel are connected with ideological claims. In a very complex form, Ch. Aitmatov's novels carry an extremely important idea about "circles".

No wonder the spaceport has a rounded shape. Edigei has his own circle, for which he is forbidden to go. Karanar also has his own circular route. Then there was the circle of Obadiah's short life, the tragic circle of Boston's fate, the circle of the wolf couple Akbar and Tashchaynar. Edigei saves and guards his dreams, not sharing with others. The spaceport solves its tasks, not allowing even the owners of this earth into its circle. The lack of contact between spaceport and rassing further outlines the closure of the circle of each of them. Mankurt-trains rush between them from west to east and from east to west along a route set by someone. It is not by chance that the writer compares these pictures, where each circle is guarded by an "alien", as the son of Naiman Ana does. Here we see the striking vitality and anthropoforming character attitudes of the characters and the author himself. They indicate the sources of vital forces for renewal and maintenance of the eternal cycle of life. The author's interpretation of these parallels is dramatic. The writer knows and sees the cruel forces transforming a person into mankurt. He argues that reality is not caused simply by circumstances. People themselves carry their strengths and weaknesses, their guilt and punishment for not being able to go beyond the circle drawn by someone, and not at the height of human relations. The cosmic storyline of novel should not be perceived as an aesthetic rebellion against progress, since it is not accompanied by the idealization of the past. Moreover, the legends, folklore images of Ch. Aitmatov are modernized and sharply dramatic, since forgetting the tragic experience of the past, the loss of historical memory are detrimental to the human race and on a planetary scale. The author's intention and intention are clearly stated in the preface of the novel: "... I want the Saro-ezek metaphors of my novel to remind a person of responsibility for the fate of our land." [6]. The cosmic storyline of the novel should not be perceived as an aesthetic rebellion against progress, since it is not accompanied by the idealization of the past. Moreover, the legends, folklore images of Ch. Aitmatov are modernized and sharply dramatic, since forgetting the tragic experience of the past, the loss of historical memory are detrimental to the human race and on a planetary scale. The author's intention is clearly stated in the preface of the novel: "... I want the Saro-ezek metaphors of my novel to remind a person of responsibility for the fate of our land." [6]. Fundamental functions of mythological, socio-historical, folklore, real, symbolic motifs are ideological and conceptual. The drama of world outlook and perception of the world permeates the text of the novel, because for Ch. Aitmatov dramatization of artistic material is necessary to single out and update the perennial acute social problems for interpretation of contemporaries. These motifs reveal a different scale of the "little dramas" and elevate them to the universal human level.

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Рецензент: Шолохова А. – кандидат филологических наук, доцент университета ИТ, Алматы, Казахстан.