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ЛИТЕРАТУРОВЕДЕНИЯ

ACTUAL ISSUES OF DOMESTIC LITERARY CRITICISM

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The meaning of mytho-archetypal motifs in the story of Sh. Aitmatov «Teniz zhagalai zhurgen targyl tobet»

The focus is on the archetypal plots and images which lie in the basis of story the writer Chingiz Aitmatov's «Spotted dog, running the edge of the sea». Tasks of work: to characterize the literary process of the second half of the twentieth century; to characterize the literary environment, which had an impact on the individual style of Ch. Aitmatov; to define the concepts «motif» and «image»; to analyze literary researches devoted to Ch. Aitmatov's creativity and novels of the writer; to explore the peculiarities of Ch. Aitmatov's novels, to identify and to analyze the artistic features of the author's style; to analyze the system of images and the motivic structure of Ch. Aitmatov's novels.

Keywords: Chingiz Aitmatov, archetype, archetypal image, archetypal plot, analysis.

There are various interesting situations about the creative process, about the creation of the composition. Once a representative of Siberian literature, a prominent writer Vladimir Sangi told Chingiz Aitmatov how he went to sea with his grandfather as a child and long missing in the thick fog of Sakhalin. While they were astrayed, his grandfather heard the noise of the wings of the Siberian owl. Grandfather knew that owls flew in only two directions: to the island, where it fed on seals, and to the shore. The noise of the wings, which came from afar, helped them to find the shore and they came alive. Sangi wrote in his memories: «Since Aitmatov was very interested in this story, so I presented it to him. Then he used this story in one of his compositions...» [1]. It was the novel «Teniz zhagalai zhurgen targyl tobet».

Throughout the novel «Teniz zhagalai zhurgen targyl tobet», major works of world literature are blowing as the wind of «Tlangila». This phenomenon is typical for any work by Chingiz Aitmatov as a whole. Whether the author of this work has a special writing talent in the literary world or a general depiction inherent to all descriptors is to be decided by his loving readers and elegant researchers... «Grandfather, dad, son», who went at different times from the hill Targyl-Tobet, there are three Islands in this hunting journey of the reader like «three breast Islands». They are: a novel by Herman Melville «Moby dick or the white whale», a novel by Ernest Hemingway «The Old Man and the Sea» and the novel by Vladimir Sangi «Kewangans' marriage».

Herman Melville's novel «Moby dick», which became the top ten best hundred novels in the world, is a composition that united all philosophical thoughts about the sea. Philosophical thoughts in the novel «Teniz zhagalai zhurgen targyl tobet» like «the beginning of life from the sea», «the eternal battle of land and sea are in tune with the thoughts of Ahav, who chased the white whale. Since the day was as a day, and night as a night, the world was created, forever, both at day and at night, this grand battle does not stop. Both at day and at night...» [2; 423]. The characters of two compositions survived alone in the endless sea.

If the character of Chingiz Aitmatov is on a boat, the character of Herman Melville uses a coffin instead of a boat. Comparing the ship that went to hunt the whale and the boat that went to catch the seal, the idea comes that this is a small model of a big novel. We should conclude that as many differences between the whale and the seal, so many there are differences between the novel and the story.

At first sight, there are no similarities between the novel of Sh. Aitmatov «Teniz zhagalai zhurgen targyl tobet» and E. Hemingway's novel «The Old Man and the Sea». But, not to mention the topic, images, motives, there can be seen the connection in their conceptual downstream. Two word talents fully answered these questions from the points of their views. Coming to the key moment, we could say that the Aitmatov's solution that the continuation of the generation is at first place is deeper.

We want to use the typological parallel not to define that one writer is better than another, but to define national features in their creative thinking, culture of the nation, attitude to the world. In both compositions there are the images of children. You can see the image of the child as a bright ray of hope for the future, for the next day. The difference is that Hemi's character, which is named Santyago, dreams as «Ah, if I had a child by my side!». In the first composition, the slogan is that it is necessary to live, to fight for life, to strive for the dream of «change», and in the second composition, as its legal continuation, if necessary, you can die. In both, the image of an old man was smart, reasonable, fighter.

The story «Teniz zhagalai zhurgen targyl tobet», using the method of socialist realism, has considerably widened the horizons of human worldview in the creative plan. The author puts in the mouth of Organ to confront the fate of man and realize his own destiny. He said, straightly looking at death: «It is the way the fate is: if you want, then put up with it, if you do not want, then fight. At last, the light you see and the taste you feel are over, so that others can see the sun, it is better to accelerate your fate» [2; 244]. The Nivkh brothers also opposed their fate. Hemingway's character also confronted fate, but because of tragedy and inevitability he came to the following conclusion: «lost karpun, broken knife and the injured hand do not buy happiness...» [3; 235]. These two decisions can be called a fundamental difference between the two works.

In the compositions by Vladimir Sangi, which is a representative of the Siberian literature, there were used myths from «Teniz zhagalai zhurgen targyl tobet». Even exacerbating it, the whale and man comes together, two of the four children born as whales, two of them born as humans, a village on the shore will grow out of that generation, and the offspring forgets it and kills whales. We perceive as a literary consonance that the motive, common to the Siberian peoples, is reflected in the compositions of Aitmatov.

When Kirisk was bathing in a spring, his mother, touching her sister on her side, told «how special he was»; this event recalled the moment in Markes's «Zhus zhyldyk zhalgyzdyk» Ursula being admired, when she saw her naked son Arcadia. This modesty, found within the narrative, can be accepted as to be made all to think about the fact that Kirisk said about the smaller outer islands. In this regard, we believe that this is in harmony with the masterpieces of world literature.

The novel «Teniz zhagalai zhurgen targyl tobet» begins with a penetration of the world of myth. The myth is «the creation of land» with the feather by the duck Louvre to hatch the eggs, all described in children's fantasy.

The creation of the world from an egg is a mythical story widespread among the nations around the world. It is found in cosmogonic myths of all nationalities in the world. For the first time the notes about World Egg were found in the ancient Egyptian papyri of the new Empire period. In the Egyptian «Book of the Dead» the first hermopolitan (located 300 km South of Cairo) gods appeared in the sea and created eggs. It is said that the egg was hatched by the almighty Sun in the form of bird. The Egyptian «Sarcophagus text» also says that the egg was the first matter to be created. At a religious festival in honour of Osiris, along with holy objects people carried the eggs as well.

In many legends egg is characterized as gold in regard as a symbol of the Sun. It sailed in the world oceans. Some legends also speak of the Mother Bird, for example, in Egyptian myths. In Indian mythology, Brahma was created from Hiranyagarbhi which was floating in the centre of the world egg water. In Chinese legends, the world is described to be originally as a chicken egg, and then the genus Pan-gu was born from it.

In the Finnish epos «Kalevala», the same story is narrated: from the bottom part of the egg shell came Earth-Mother, from the top of it did the blue sky. Especially in Russian fairy tales is widespread motive that the egg falls from a duck into the sea.

As in the ancient Greeks, Iran, there are such motives.

Academician S. Kaskabasov, who studied national folklore, noted that the name «Time of dreams» was established for such mythical time in ethnographic works, and saying: «In the myths of all countries, the

world was originally born from the barren abyss, endless and infinite universe (emptiness), the sea without the bottom and the shores, darkness, fog» [4; 8] provided the following examples:

«There was unspoiled chaos, addle ocean Nun (the ancient God) in the very beginning. The Sun god appeared from the water. He was Atum, who made it himself, the second name was Khepri, the very first hill. The hill was the first solid place coming out of the ocean and was the beginning of the creation of the world» [5; 228]. «In all the theogonies and cosmogonies of Egypt, it is said that in the period before the world, there was an ocean that covered the world» [6; 99]. In Indian «Rigveda»:

«There were neither the things which do not exist

Nor things which exist,

There was no air space, and no sky above it.

What was moving from place to place then?

Where?

Under whose control?

What water it was as deep as bottomless?»,

«There was neither death nor eternity,

Neither were the signs of day and night.

However, something did not move the air to breath,

And nothing else was there»,

«It was a night filled with the darkness in the very beginning,

All the world was infinite ocean which was not to be defined...» [7]

In the mythology of the ancient Greeks, the world in the beginning is described as follows:

«At first there was only endlessly infinite and dark Chaos. The source of life lay in it. Everything in the world and the gods who live eternity emerged from the infinite Chaos...» [8; 7].

How the world first appeared is written as follows in the world famous «Bible»: «God created the sky and the earth in the very beginning. The earth was invisible and empty, rootless cavity filled with darkness...» [9; 11].

We see there is a sequence among myths about the appearance of the world. It is no coincidence that people who are on two different sides of the Earth tell one considerable motive. What is the secret of what people tell about the events when there is no man there?

«In order to answer this question, you need to turn to natural science for help, «said the academician S.Kaskabasov. According to the biogenetic law of the famous scientist-biologist Ernst Haeckel, during the 9 months of the existence of human sperm in the mother's uterus it undergoes the development through the way mankind was changed from the insect to the person for million years, and is born as a person (Homo)... [10]. After the birth, the baby in the first year covers the period of time when mankind reached the stage where he could stand, and in the subsequent 2 years, the child is held up to the time when mankind is mentally developed to Homo Sapiens... There was an assumption: «Some qualities that are in the depths of the human soul, as well as in behavior, appearance, signs are manifestations of every trait that our ancestors had at different times of the past. That is, not only historical, but also biogenetic memory is signaled in a person. Thus, the myths about the appearance of the world, about which people lately speak evenly, could be a fruit of biogenetic memory, which preserved the traces of these ancient evolutionary epochs...». The academician from this point of view considered myths and spoke about the appearance of man on the basis of biology. Taking into account the theories of Darwin and Haeckel, which suppose that all of the animals developed as the different creatures in water, gradually leaving it for the land, and changed their state, he said that the fetus of Homo sapiens develops in the water for 9 months, «changing its state through the development», in other words, is created as a small point in the womb, gradually enlarges, at last no longer fits there, and changes to another state.

And myths about the origin of the Earth out of the water are in such way too. There is surprising secret In the myths, telling that the Earth planet is a hard thing (dot) emerged in the dark bottomless ocean. How did the ancient myth-makers know that the Earth is similar to the shape of an egg? The academician says that this is due to the influence of the biogenetic law. «While the child is lying in the womb, it receives genetic information from the traces of evolutionary development, as each person has a genetic code for the fetus and the darkness of the water in the uterus creates favorable conditions for this» [4; 8].

This mythical story, although not found in Kazakh mythology, is found as an image. Generally, in the category of holy birds such as swan, goose, duck is not mentioned much. The name of the hero, the character of one of the tales in Kazakh folklore, is associated with one of a few ignorant birds (ducks), Karauirek

Batyr. However, in some mythical stories, referred to along with geese, ducks have so much respect, and it cannot start only with Kempirbay. In one of the songs, which is presented at the ceremony of marrying a daughter:

Let the black saba (a large jar of smoked tanned horse leather for preparation and storage of horse milk) you take be fertile,

And brown duck snore in it...

– these lines are written; in mythical stories, when the second wife of wealthy man flew as swan, the first wife cooked the saba and brown duck flew out from it. The mythical image of a brown duck that is associated with saba is a sign of holy characteristic of this bird» [11]. Talking about the fact that the duck that gives the image of the verse is blue, then according to the mythologist S.Kondybai this colour is related to «a mythical image, holy reserves, in which rituals relating to his cult were held» [12; 214]. in poetry, the image of a duck is widespread.

The legend about Mother-Deer from «Aq keme», «Teniz zhagalai zhurgen targyl tobet», «Borandy beket», and the legends about Woman-fish were the bases for the composition by Shyngys Aitmatov. The characters are similar in both: grandfather and grandson. In «Aq keme» Momyn old man was a very shy, obedient man, in «Teniz zhagalai zhurgen targyl tobet» Organ old man was a smart, business man. Momyn and Organ believed into the legends about Mother-Deer and Woman-Fish, respectively. These beliefs have become a criterion of their humane qualities. For them, the legend is not an empty fantasy, which is spoken about, it is spiritual wealth, concept, consciousness and history of the people», — said philosopher G.Esym in his interview about the compositions of Sh. Aitmatov [13].

Explorer poems of myth E.M. Meletinskii describes the main characteristics of the archaic, that is, the ancient classical myths as follows: a) linking the essence of an object with its appearance; b) narrating how it appeared; c) narrating the history of the world creation [14; 142].

In the story, Louvre duck enter the dream of the child Kirisk, when representatives of the three tribes of the Nivkh, who went to sea, got lost in a thick fog. The myth was not taken for the composition accidentally. The legends about Woman-Fish, white owl, blue mouse saturated the colour of the story, while developing together with Louvre duck. One of the events that appear mythical content is a Woman-Fish. «The dream of Organ old man about Woman-Fish was the event that took place in ancient times. The eldest of three brothers, who lived in Targyl tobet mountains, married the daughter of a deer-a man, and the youngest married the daughter of a woodsman. And the middlest, who was born lame, one day meets woman-fish who came out of the sea. But, unfortunately, in a small moment to his happiness, lame fisherman lost the woman. Walking along the shore, «told to the woman-fish let me see you once more» and found the naked baby at the water ledge. This was his child from Woman-Fish» [15]. The plot, often found in the myths of the nations of the world, is the merger and divorce of man and the daughter of the spirit, including the daughter of the water spirit. It is known that people of ancient times understood that they dispersed from an animal or a bird, that is a deer, a wolf, a whale. For example, the totem of the Kyrgyz people in the myth of the deer-mother is deer... One totem of Turkic tribes is wolf. Zoroastrianism, considered the most ancient religion, explains human and animal as blood relatedness. N.Bachurin noted that there is «the legend based on myth» [16; 221] along with the historical definition of origin of Ashin in ancient Chinese chronicles «Suishide». T.Zhurtbay wrote: «Today, all the older and younger generation develops their indigenous distribution from the animal. It is a cognitive trust that is not remembered from the old life», and gave an example of blue wolf who is considered to be the origin of Turkish tribes. In the mythical line, the descendants of the mother — wolf and father — human blue wolf (Chinese «Ashina» — kind wolf) were married with Turfan girl and spread the tribe of blue wolf of the Turkish. In one legend, there is a boy from the wolf, who was born by one of the girls hung-Tengri, which did it according to the order of blue Tengri. Legends about blue wolf were widely spread among nomadic peoples in B.C. V-IV centuries and they were left in the consciousness as holy animals. Famous scientist-historian, researcher of the Turkic world L.N. Gumilev wrote about the religious beliefs of the Turks, particularly focused on the myth of blue wolf in his works [17; 78]. Totemic myths most believed in the relationship between humans and animals, some of whom believed their parents, some of whom are saints.

The source of the storyline of fish-woman in the story by Aitmatov is in this knowledge. For Organ old man, who always kept Woman-Fish close, it is an eternal longing, desires that he waited all his life. Myth about a woman-fish is harmonious with the events in which a people married with the girls of spirits. «In Kazakh folklore, the legends about Asan kaigy state that he fell in love with the daughter of Baba Hairy Aziz spirit and got married, also in one embodiment of the narrative he was unhappy because was married to

the daughter of spirit. In one legend, foreseer, seeing the fate of Asan, told him that had to marry a daughter of water spirit, he would meet a girl in one of the four big rivers. The daughter of a spirit came from the Irtysh water. However, he could not stay long with a girl. Because he could not cope with girl's conditions. After that, the girl flew to the sky, and the Asan then became in grief» [15]. As any of these stories are ended with much grief, so Woman-Fish never meets Organ old man, who waited for her throughout his life, in the composition of Sh. Aitmatov. It is like the author is showing the main desire of Organ old man, who saw the event in his dreams, waited for Woman-Fish all his life, to understand the meaning of life and humanity. Through recalling old worldview, reviving archetypes, which were kept deep in the human psyche, consciousness, writer rises today's humanity important problems, and shows an example of saint aims. Sh. Aitmatov shows the importance of harmony with animals and environment coming out from the belief of equality of nature and human through adding the mythical storyline like Mother-Deer to «Aq keme», Woman-Fish to «Teniz zhagalai zhurgen targyl tobet», Louvre duck to the events of the compositions. As much Momyn old man believes the legend about Mother-Deer, so much Organ old man believes the legend about Woman-Fish. The faith in these legends, which came from early descendants, became a basis for humanity, measure of sanity for these two old people. For them, the legend is the spiritual wealth, the concept of ancestors, the fate of the country and the history of the past [15]. The stories caused by such ancient knowledge are very necessary for the writer to show the image of today.

In the novel by Shyngys Aitmatov «Teniz zhagalai zhurgen targyl tobet», the only boat lost between the fog, similar to the fate of the child. Inviolability of nature and inviolable force, as well as care are accompanied by mythical and real events. To save Kirisk baby elder people jump one after another into the sea. In such a way, they step forward to continue the generation. Their dream came true, the child came out alive. It was a great bravery to escape from the captivity of the sea to keep Kirisk. When the thirst pressed down, he recalled mother's saying, the child's imagination that asks Blue Mouse for water, the faith into Louvre duck, White owl support Kirisk upto the shore. On this way father, grandfather, brother threw themselves into the sea. Through Kirisk, who was taken out by heritage, the author shows the viability of human nature. But we should not forget that the meaning of human creation is the power of nature, the power of creation.

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М. Екиши, Ж.А. Аймухамбет, А.А. Мирзахметов

Ш. Айтматовтың «Теңіз жағалай жүгірген тарғыл төбет» повесіндегі мифо-архетиптік мотивтердің маңызы

Мақалада жазушы Шыңғыс Айтматовтың «Теңіз жағалай жүгірген тарғыл төбет» повесіндегі архетиптік сюжеттер мен образдар қарастырылған. Шыңғыс Айтматовтың қаламгерлік шеберлігі шындалған XX ғасырдың соңғы ширегіндегі әдеби орта, әдеби үрдіс; «мотив» пен «образ» ұғымын анықтау; Шыңғыс Айтматовтың шығармашылығына, сонымен қатар, романдық шығармашылыққа арналған әдебиеттану зерттеулеріне; Шыңғыс Айтматовтың қаламгерлік ерекшеліктеріне, авторлық стилінің көркемдік даралығын анықтау және зерделеу; Ш.Айтматов шығармашылығындағы образдар жүйесі мен мотивтерді талдау ғылыми мақалада кеңінен қамтылған.

Кілт сөздер: Шыңғыс Айтматов, архетип, архетипикалық бейне, архетипикалық сюжет, талдау.

М. Екиши, Ж.А. Аймухамбет, А.А. Мирзахметов

Значение мифо-архетипических мотивов в повести Ч.Айтматова «Пегий пес, бегущий краем моря»

В центре внимания находятся архетипические сюжеты и образы, лежащие в основе повести писателя Чингиза Айтматова «Пегий пес, бегущий краем моря». Для достижения этой цели авторами был проанализирован ряд вопросов, а именно: характеристика литературного процесса конца XX века, определение литературной среды, в которой формировалась творческая манера Ч. Айтматова; значение понятий «мотив» и «образ»; обзор и анализ литературоведческих исследований, посвященных творчеству Ч. Айтматова, а также романному творчеству; исследование специфики романов Ч. Айтматова, выявление и анализ художественных особенностей авторского стиля; анализ системы образов и мотивов романов Ч. Айтматова.

Ключевые слова: Чингиз Айтматов, архетип, архетипический образ, архетипический сюжет, анализ.

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