



THE CREATIVITY OF SH. AITMATOV AND SH. SEITOV: LITERARY INFLUENCE AND TYPOLOGY

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ABSTRACT

In the article, the articles and researches written on the similarities in the prose of the Kyrgyz writer Sh. Aitmatov and the Karakalpak writer Sh. Seitov in Karakalpak literary criticism and literary studies are studied.

KEY WORDS: *literary influence, typology, Sh. Aitmatov, Sh. Seitov, novel, story, plot, composition, character.*

INTRODUCTION

"National literatures are developed not only due to internal resources, but also due to wider social and aesthetic relations with each other. That is why each national literature is characterized not only by specific regularities arising from local conditions and traditions, but also by universal regularities conditioned by the international character of literary development. These two dimensions of the literary process, i.e., world literature, and national literature, which, according to its specifics, can be learned as a part of the common concept, require comparative study". [1; 173]

When studying national literature from this point of view, the necessity of comparative studies is visible. When we pay attention to the researches written on the history of Karakalpak literature, the researchers study the poetics of literary work, individual writers' creativity in the framework of literary tradition and innovation, literary influence and literary connections, typological and genetic similarities.

There are also articles and studies on the influence of Russian and other people's literature on the development of prose in Karakalpak literary criticism and literary studies. In the 1950s, the academician M. Nurmukhamedov began to study the problem of the influence of Russian literature on Karakalpak literature, and since the 1970s, the influence of Kyrgyz writers on Karakalpak prose has been discussed in literary criticism. The works of the Kyrgyz writer Sh. Aitmatov have been translated into Karakalpak since the 1960s [2]. Starting from this period, Sh. Aitmatov's creativity is compared with a number of literary works in the Karakalpak literature, and a number of articles are written from the point of view of similarities or literary influence in the creativity [3, 118-126].

LITERATURE REVIEW

The history of Kyrgyz literature of the 20th century is associated with the name of Sh. Aitmatov, his creativity illuminates the sharp turns of the history of the Kyrgyz people and, at the same time, has a certain influence on the development of other folk literatures. The works of Sh.

Aitmatov, who brought up in the spirit of folk poetry and studied at the Institute of Literature named after M. Gorky, were recognized in the late 1950s by the whole union and later by world literature. The geography of distribution of Sh. Aitmatov's works has expanded since his story "Irazi, bol, Gulsari! (Be pleased, Gulsari)", and they were published in Russian and then translated into other languages. It would not be an exaggeration to say that the creativity of writer from the 1960s not only showed the degree of development of Kyrgyz national literature, but also marked the ways of its further development. Sh. Aitmatov is a writer who had the troubles of the times that he had lived, and answered by describing the problems of the times in his artistic and journalistic works in time. The writer always lives equal with the times and raises the global problems of the world.

The writer is constantly searching for new content and new form for each of his works, starting from his short stories and stories. In the last thirty years of the 20th century, the connections between Sh. Aitmatov's poetry and the literature of the Turkic peoples were specially studied [4]. In the studies of the Kyrgyz writer A. Akmatyaliyev, Kyrgyz writer Chingys Aitmatov's writings were compared with the literature of a number of Turkic peoples, and his opinions were expressed on literary phenomena such as literary influence and typological similarities [5].

In 1991, the literary center called "multinational Soviet literature" stopped its activity, and instead of it several national literatures began to appear. If we look at the past today, the name of Sh. Aitmatov is mentioned among the most famous writers in the era of "multinational Soviet literature". In particular, it is not an exaggeration to say that the writer Sh. Aitmatov, who had a strong influence on the development of the literature of the Turkic peoples in the composition of the multi-national literature. As proof of this opinion, we can cite several scientific papers, monographs, dissertations and articles written comparing the writing of the Kyrgyz writer Sh. Aitmatov with the writing of other literature or writers. Also,



the research work of Sh. Aitmatov's writings in the context of the world literature was undertaken.

A number of articles and researches were written in the Karakalpak Literary Studies on the issues about the influence of the Kyrgyz writer Sh. Aitmatov on the Karakalpak prose, their interrelationships, translation, etc. [6]. They show the influence of Kyrgyz writer Sh. Aitmatov's creativity in the works of Karakalpak writers T. Kaipbergenov, Sh. Seitov, S. Saliyev, U. Pirjanov, K. Kamalov, G. Esemuratova, K. Rakhmanov and others. In the results of the research, it was noted that Sh. Aitmatov's literary influence on the Karakalpak prose was mainly, on the writers' choice of plot and the construction of composition, as well as the use of artistic and psychological methods. And writer evaluates the closeness in the creativity of Sh. Seitov and Sh. Aitmatov as literary adaptations and typological phenomena.

In this article, we will learn the opinions about the similar literary phenomena in the creativity of Sh. Seitov and Sh. Aitmatov expressed by the writers, and will express our opinions.

ANALYSIS AND RESULTS

In the works of Sh. K. Kamalov, Zh. Yesenov, A. Sultanov the comments on the similarity of the compositional and artistic methods used in Seitov's first famous story "Qashqin (The Fugitive)" (1969, 2021) to Sh. Aitmatov's creativity were given.

Writer K. Kamalov: In "Irazi bol, Gulsari" the old man walking on the road is depicted together with the fate of the horse. Tanabay and Gulsari go over every hill of the road on the mountain and a part of their life is depicted. Thus, the writer reveals the fate of the two heroes by depicting their joint actions. In Sh. Seitov's "The Fugitive", the actions of Nesiyeveli, Kanlikilish, Durdi cannot find this level of unity. Sh. Seitov ... broke the method of plotting [7, 80] – he criticizes.

In our opinion, these two stories have similarity in depicting the unity of man and nature. Sh. Seitov depicted Nazli with her dog, and Sh. Aitmatov depicted Tanabay together with his horse in the same space. Secondly, Sh. Seitov in his story "The Fugitive" depicted the actions and psychological situation of several characters in parallel (Nesibeli, Kanlikilish, Durdi) and in the composition of the story, the events were arranged according to the logical progression. Therefore, the methods used in creating the image of the characters and creating the composition were successful.

Also, learning the poetic traditions of Sh. Aitmatov used in A. Sultanov's karakalpak prose, Sh. Seitov's story "The Fugitive" is similar to Sh. Aitmatov's story "Jamila" in its description of the psychology of the hero and the landscape, the use of artistic details, richness of lyricism and considers it to be the result of self-mastery the writer's art methods with creativity. This is really true. The story "The Fugitive" is very similar to Sh. Aitmatov's story "Irazi bol, Gulsari" and the story "Jamila" in terms of plot structure, composition, methods of creating

the character, and landscape descriptions. As noted by the writer Sh. Seitov himself, he learned coming into the psychology of the hero, the methods of plotting, creating composition from Sh. Aitmatov, mastered and used them in his creativity. Therefore, the creativity of both writers is close to each other in terms of artisticization methods and actions. However, the plot and character images chosen by them do not repeat each other. In our opinion, the image system of Sh. Seitov's story "The Fugitive" is similar to Sh. Aitmatov's work "Da'slepki mug'allim (First teacher)".

The story of Shaudirbai Seitov's "There were many cranes gone" and "Cranes that have come early" by the Kyrgyz writer Chingys Aitmatov depict rural life and images of children in the war years. The title of both stories is similar. The most difficult years in the life of the multi-ethnic peoples of the former republics of previous century were the era of the Great Patriotic War of 1941-1945. It aggravated the social situation of the people, and there were many victims of the war. This tragedy left an indelible mark in history. Therefore, the life of this era has become a topic that is depicted in the literature of every people of the previous union until today. When we study the works written on the war theme in the union literature of the war years and the post-war period, we see that this theme is reflected in them in different directions. Writers depict the life in the war front or in the rear. Among them, there are works that are very similar in terms of title. Among such works, we can mention the story of the Karakalpak writer Shaudirbai Seitov "There were many cranes gone" and the story of the Kyrgyz writer Sh. Aitmatov "Cranes that came early". However, these two works were not created at the same time. Karakalpak writer Sh. Seitov's story "There were many cranes gone" was published in 1966 in the issues No. 5-6 of "Amiudarya" magazine. And the story of the Kyrgyz writer Sh. Aitmatov "Cranes that came early" was published in Russian in 1975 under the title "Rannie juravli" in issue No. 9 of Noviy Mir (New World) magazine. Ashim Jakypbekov translated it into Kyrgyz under the title "Early Cranes" and published it in the 1978 issue No. 7 of "Ala-Too" magazine (and it was translated into Karakalpak by Uzakbay Pirjanov). The main characters depicted in these two stories are similar in terms of age and life condition. The Karakalpak researchers, of course, evaluated these similarities in different ways in their critics and later in their researches. The literary writer J. Esenov made such conclusion that while learning the methods of revealing the psychology of the hero in the story "There were many cranes gone" Sh. Seitov learned these psychological (movement, landscape, letter) methods from Sh. Aitmatov, and wrote that Sh. Seitov perfected the use of these methods [8; 86, 88, 89].

The researcher A. Sultanov "We can see that Sh. Seitov's story "There were many Cranes gone" has clearly absorbed many specific genre-stylistic features of Sh. Aitmatov's works "Jamiyla" and "Earth-Motherland". Like Sh. Aitmatov's story "Jamiyla", it is written in a lyrical style from the language of a child named Sapar, in this too, Tolganai in "Earth-Motherland" like mother stands in a decisive place in the idea-aesthetic center of the whole work in building a plot and composition of the narrator, illuminating the character traits of



other characters, the picture of the era. All events, the emotional-expressive character of the work, as in the stories of Sh. Aitmatov, are given through the inner feelings, observations, and evaluations of this lyrical hero Sapar. As in Sh. Aitmatov's works, in this village, all works and difficulties are loaded only on women and children, old man and woman and the war invalid [9], notes that Sh. Seitov was impressed by the Kyrgyz writer Sh. Aitmatov, learned some depicting methods. However, here are some controversial opinions. The story "There were many Cranes gone" (Sh. Seitov) may be similar to Sh. Aitmatov's stories "Jamila", "Earth Motherland" in terms of depiction of the events of the war time, that is, in terms of theme, but the plot structure, world of images, and ideas of these works are completely different. In our opinion, the plot and images of the story "There were many Cranes gone" are closer to the story "Cranes that came early" than the stories "Jamila", "Earth Motherland". Secondly, the style of Sh. Seitov's work is not similar with Sh. Aitmatov's style. Sh. Seitov's characters are different from each other in terms of language, psychology and attitudes, and they are also different from Sh. Aitmatov's characters. Sh. Seitov's story "there were many cranes gone" shows the influence of the ideology of the time that it's written. It can be seen in the introduction of the image of a Russian person in this work and its idealization. Therefore, the incident of the fire related to the image of Petka in the story "there were many cranes gone" becomes a polemic in its time [10].

Karakalpak researchers show that the heroes of Sh. Seytov's novel "Iǵbal soqpaqları (The Paths of happiness)" and the heroes of Sh. Aitmatov's story "Jamila" have a spiritual closeness [9, 72-78]. In our opinion, the artistic ability in the image of Murat in "Iǵbal soqpaqları" reminds the images of Daniyar ("Jamila") in the moments of nature observation of Seyit, Makset in the story "Jamiyla". In terms of aesthetic taste and character, the image of Makset is close to the image of Ilyas in Sh. Aitmatov's story «Sárwi boylı nıgarım (My beautiful sweetheart)».

In these works, the relationship between Karakalpak writer Sh. Seytov and Kyrgyz writer Sh. Aitmatov's creativities and the issue of mutual influence are discussed.

The literary scientists K. Allambergenov, P. Nurjanov, A. Sultanov, J. Yesenov, J. Sagidullaeva say that the plot and compositional characteristics of the writer's novel "Shirashilar (Lamp holders)" are similar to the traditions of Aitmatov.

The scientist K. Allambergenov wrote that in the writer's novel "Shirashilar": "He was able to fit all the events into the framework of an evening of life and choose an effective form." This means that the author creatively developed the form in Sh. Aitmatov's novel «Bir kúnım bir ásirdey (My one day like a century)» [11, 93], - writes that it is the result of adaptation, while J. Sagidullaeva writes that Sh. Aitmatov's novels «Boranlı bándirgi (Stormy busstop)» are built on a similar composition, and shows that it is related to Sh. Seitov's editing the Karakalpak translation of a well-known Kyrgyz writer Sh. Aitmatov's works. According to the

researcher, Sh. Seitov adapted the artistic traditions of Sh. Aitmatov's prose while editing the translation.

Also, J. Sagidullaeva mentions that the similarity in the system of images of the novels "Shirashilar" and "Boranlı Bándirgi" is that the old men are depicted as the main image in both novels [12, 111].

CONCLUSION

The literary connections between Karakalpak prose and Sh. Aitmatov's creativity were studied in different directions from a scientific point of view. Also, the factors of origin of closeness in the creativity of Sh. Seitov and Sh. Aitmatov are also different. It is related to the scientific research objects, research principles and methods chosen by the researchers.

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