

“SYSTEM OF IMAGE IN CREATIVITY OF CHINGIZ AYTMATOV”

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ABSTRACT:

Background: this article is devoted to the work of the Kyrgyz Soviet writer ChingizAytmatov. In the vast world of fiction, Aytmatov's works amaze us with their figurative system. Against the background of everything and everyone, admires us with the simplicity, beauty, the variety of images created by the writer, whether it is the image of a person, politician, journalist, village shepherd, tree, horse, whale, ocean, etc. The Sarozek steppes, the vastness of space, Issyk-Kul, the Kremlin, Red Square in Moscow, a yurt in a Kyrgyz village, a church choir, Shostakovich's music, Georgian singing, Baikonur, legends about mankind and many other concepts and phenomena of humanity make up the figurative system of ChingizAytmatov. The created artistic images cover huge layers of the life of peoples, an individual person, accompanying a person with his constant anxieties, experiences, joy, gains, losses and much of what we call life.

Results: Reading Aytmatov, getting imbued with his images, we are more and more convinced that literature in a number of other arts is closer and more understandable to a person, because the main means of artistic expression is the word, this is a natural need for communication between people. We love to speak out, hear someone's confession; we simply cannot do without speech. And then we ask ourselves the question, what is this - the art of the word, how the word turns into an artistic image and makes us compassionate, laugh and cry, think, agree and argue, and most importantly receive aesthetic pleasure, because literature is an art.

Conclusions: All ingenious is simple. Characters, descriptive elements of the plot, used by the author to create certain images, are in a certain system, filled with aesthetic, philosophical, realistic meaning.

Keywords:

literature, art, character, image, psychological parallelism, historical prototype

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Background

Fiction is the art of words. Unlike other types of art, it is a unique phenomenon, since we are equally interested in the works of all eras and all peoples. And the main thing is that we care about the work of this or that author. Every piece of art deserves to be talked about.

In this article, we turned to the work of the famous Kyrgyz writer ChingizAytmatov (1928-2008), who during his lifetime became the most widely read author. His works have been translated into almost all languages of the world and have become equally interesting for book lovers.

The aim of the study is to provide a comprehensive, systematic description, analysis, scientific and theoretical understanding and classification of the system of images in the works of ChingizAytmatov.

Tasks of the study to define the essence of the concept of "image system", to analyze the image of the protagonist, descriptive elements of the plot used by the author to create certain images in early stories such as "On the Baidamtal River", "Red Apple", stories "The First Teacher" "My poplar in a red kerchief", the novels "And the day

lasts longer than a century", "Plakha", "Brand of Cassandra".

Topicality of the study is due to the bright artistry of the poetic images of ChingizAytmatov, the sharpness of the theme, the reflection of reality, the contemporary writer, depicted in the works of "eternal" questions, which have become a reflection of the difficult era of the second half of the twentieth century and at the same time an appeal to the past and future.

Novelty of the research lies in the fact that the subject of literary analysis is the main character of the work, the image of a tree and its transformation from work to work, as well as the typology of the image of an animal. The novelty also lies in the fact that Aytmatov's works carry enduring spiritual value, created by the powerful spirit of the writer and his faith in the future of mankind, which evokes new emotions and aesthetic impressions.

Literature takes its place among the arts. I remember there was such a phrase "art and literature." These two words were perceived as homogeneous independent units, thanks to the connecting union. In fact, both the creators of this phrase and everyone who reads it clearly know that literature is a separate art form, along with painting, theater, music, dance, etc. Another thing is that this phrase raised literature among the arts, because it has such qualities that make it more popular, accessible and therefore more significant than others. Agree that no reproduction or copy of a painting will give a complete aesthetic perception; recordings of vocal artists lose a lot when compared to "live performance". It is difficult to get a complete impression of the scale and harmony of an architectural or sculptural structure from photographs. "Poetry¹ is the highest kind of art," wrote V.G. Belinsky, [11]- any other art is more or less constrained and limited in its creative activity and by the material through which it manifests itself ... Poetry is expressed in the free human word, which is sound, and a picture, and a definition, a clearly articulated idea.

¹ The term poetry was used in the meaning of literature.

Therefore, poetry contains all the elements of other arts ... ". (Belinsky V.G, 25-1.htm) "Literature" as a term began to be widely used only in the 18th century, displacing the term "poetry".

In the Soviet Union the middle of the twentieth century became an era of changes, in particular literature, theater, cinema experienced a powerful creative upsurge. A new generation of young writers has grown up, born in the thirties, whose debut happened happily in those years. It was this generation of writers who created works that became classics. They became the authors of works of new themes, styles, genres, which gave ample opportunities to enrich literature and create images of contemporaries, where the hero acquired living features. The literary life of these years was bright and ebullient, both in content, problems and genres, and in personalities.

These were creative people who received invaluable life experience in their young years. As, for example, military adolescence, when I had to grow up early. Aytmatov depicted wartime in his stories and novels. It was the life of the rear. From the point of view of the system of images we are considering in the work of Aytmatov, the war takes on a completely unexpected embodiment. The writer recreates what he saw, how he lived in that harsh time when he had to fulfill far from childish responsibilities.

Background of the Study

A work of fiction is not a memoir, but the ability to recreate reality through an image. The artist reproduces reality, depicts what he saw and what he knows, what worries him as a person, a citizen, but, first of all, as the creator of a work of art. The artistic image is the basic unit of creative mastering of the world, the reflection of reality in sensual and semantic concreteness and certainty.

The image is a universal category of artistic creation, a form of reproduction, interpretation and assimilation of life inherent in art by creating aesthetically influencing objects. The image is one of the basic concepts of literature, which

determines the nature, form and function of artistic and literary creativity.

At the center of artistic imagery is the image of human life, shown in an individualized form, bearing in itself a generalized beginning, behind which the laws of the life process are guessed? An image is an extremely complex phenomenon in its structure; it not only reflects, but also generalizes the phenomena of reality. Aristotle understood that the image is not only inferior to real things, but also rises above them, since it contains not a single, but much, common.

In contrast to an abstract concept, the image is visual, it retains sensual integrity. According to Hegel's definition, the image embodies "both the concept of an object and its external being." (Hegel G.V.F, 1968)

Until the fifties of the twentieth century, Soviet literature, having a solid official direction, created high examples of fiction, poetry and drama. It was a well-thought-out system of images, plots, characters, vocabulary, which was supposed to glorify the new system, new relationships between people. We must pay tribute to the fact that a powerful literature was created, which is now defined as Russian literature of the first half of the twentieth century. Despite all the prohibitions, the scope of permissibility, the favor of officials to some and the prohibitions of other writers, nevertheless, one can be proud of this period of literature, in this case we are not talking about the fate of the writers, but about their work. Talent manifests itself, regardless of any conditions. And here comes the realization that creativity is a talent, the degree and strength of which is determined by the level from ability to genius. And more circumstances.

The translation of the story "Jamila" into French became a great event for Soviet literature and for the writer himself, little known to anyone, and for understanding the creative atmosphere of the sixties of the twentieth century. It was such a period when the classics still lived and worked, and the young bravely took their positions. And among them, Chingiz Aytmatov immediately took a special place, largely thanks to the catch phrase

"La plus belle histoire d'amour du monde" «The most beautiful love story in the world» It was 1959. Aytmatov wrote the first story "Newspaper Juido" (commonly "Newspaper Juyo") in Russian in 1952. The choice of topic - Japan, the boy-peddler of newspapers - seems not only interesting, but has become a reflection of pressing issues of our time. At this time, Japan was called an economic miracle, and Japanese culture, including its literature and cinema, was very popular. Aytmatov will remain faithful to the principle of choosing the subject matter of his works as the most relevant and future-oriented. The author himself is still young; he is only 24 years old.

The story "Ashim" (published in 1953 in translation by G. Gnezdilova from Kyrgyz into Russian) was written after "The Newspaper Deyudo", which the aytmatologists call the beginning of the writer's career. This story also surprises with the choice of the hero □ this is an old man with a difficult fate who survived all the historical events from the twenties of the twentieth century to the fifties, but was left alone, having lost his wife, son, and daughter. The story is structured in such a way that the whole difficult life passes before the reader.

Receiving retrospection for Aytmatov will also become a distinctive feature of his poetics. The plot of this story will be repeated in the novellas "Jamilya", "My Poplar in a Red Headscarf", "Mother's Field" and "Farewell, Gyulsary!", As well as in the novel "And the Day Lasts More Than a Century" ("Storm Stop").

Above, citing Aytmatov's statement, the reader probably drew attention to the fact that "Jamila" is called a novel. French literary studies have their own terminology. But in Russian literary criticism "Jamila" is a story.

Then, such stories as "Syipaychi", "Night watering", "Difficult crossing" (in other editions "On the Baidamtal River"), etc. were subsequently published in translation into Russian. They told about the modern problems of Kyrgyzstan, about the everyday life of rural farms, young people. In the stories, one can trace those

features of the poetic world that will be realized with the greatest force of artistry and will give the narrative an organic wholeness and aesthetic power to the images.

In 1957, Aytmatov wrote the first story "Face to Face". After it comes a new stage in the writer's work, when he writes only stories. For the collection "The Tale of the Mountains and the Steppes" he received the Lenin Prize of the country. It includes "Jamilya", "My Poplar in a Red Headscarf", "First Teacher", "Camel's Eye". The modern reader needs to explain such a phenomenon as the multinational literature of one country. National literature was distinguished by such a feature as bilingual authors. Aytmatov's bilingualism is evidenced by the fact that he wrote in both Kyrgyz and Russian. He often translated his first works himself. Already at the age of five, he became a translator and received a fee for this, which he writes about in his book "In collaboration with earth and water."

The publishers tried to preserve the phonetics of the Kyrgyz language, therefore, contrary to Russian grammar, they used *Ashym* «АШЫМ» with the letter «Ы», and another unusual name was varied *Chyngyz* or *Chingiz* « ЧЫНГЫЗ or ЧИНГИЗ». Russian spelling will be observed very quickly, and the name of the writer will already fly around the world, thanks to the French translation of the story "Jamila".

In these first works of Aytmatov, we find elements of his system of poetic structures, such as imagery, themes, category of memory, plot, composition, the image of the narrator, the image of the road, the concept of personality, music and melody, psychological parallelism, which make up vast and diverse layers of ideological the philosophical problems of Aytmatov's works. Below we will trace how they are implemented in the writer's work.

METHODS

The methodological basis of this article is three components. The first is the works of Aristotle and V.G. Belinsky [11], who created a solid system of types of literature, the second is the

theoretical and critical heritage of the classics of the nineteenth and twentieth centuries, and the third is literary and critical studies on the work of Chingiz Aytmatov. Aristotle and V.G. Belinsky [11] are the founders of the harmonious theory of types and genres of literature; they are the author of the most important discoveries in the field of literary criticism. Analyzing stories, novels in this article, we rely on their interpretations, which allow us to develop their theory, and not replace it.

It is known that in the theory of literature of the nineteenth and twentieth centuries, solid literary theories and teachings have been developed and created, distinguished by the accuracy of formulation and clarity of thought. The theoretical and critical legacy of scientists such as M.M. Bakhtin [10], G.N. Pospelov, V.E. Khalizev became the methodological basis for this article. In the works of the above scientists, the most advanced theories and concepts are set forth, which form the basis of the analysis of fiction and remain so to this day.

In particular, the article by M.M. Bakhtin's [10] "Word in a Novel", in which the novel is viewed as a whole, contradictory, discordant phenomenon. Bakhtin [10] singles out the main types of compositional and stylistic unity, into which the novel whole usually falls apart: direct author's narration in all its diverse varieties; forms of oral everyday narration, epistolary forms, various forms of literary author's speech, such as rhetorical declamation, ethnographic descriptions, which are very close to understanding Aytmatov's figurative system.

Another source of the methodological base is books and articles on the work of Aytmatov himself. Aitmatology studies are supplemented by studies of a very different nature, both in Kyrgyzstan itself and beyond its borders, and remain in the base of fundamental research. The beginning of aitmatology goes back to the name of Louis Aragon. It is difficult to overestimate the role of the French classic in the fate of an aspiring writer. Many years later, Chingiz Aytmatov admits: "I studied literature in 1956-1958 in Moscow when my first novel, *Djamilia*, was

published. It was translated into French a year later by Aragon whose preface is unforgettable to me. It was he who paved the way for me in literature. It was because of him that I started to believe in myself. The time has come to say it with all my gratitude. As long as Aragon lived, I dared not make this confession. Now that he has passed away, I would like, through you, to stress very strongly the decisive importance of the support represented by his translation and the terms of his preface. You have to understand what that meant coming from a writer whose authority is immense in world literature, and in particular, in the Soviet Union. "²

In Frunze (now Bishkek) in 1975 a book was published, which collected articles and reviews about the work of the early Aytmatov «ChingizAytmatov. Articles and Reviews», that is, about those stories and stories that were written and published before the early seventies. Through the translation of works, we have the opportunity to learn the history, culture, customs and mentality of other peoples, says translator R. Shirinova [17].

Already in the sixties, the first monographs on the work of Aytmatov appeared: G. Gachev "Love, Man, Epoch" in 1965, B. Ashimbaev "ChingizAytmatov" in 1965, P. Glinkin "ChingizAytmatov" in 1968, M. Seliverstov "Discovery of a modern man. Notes on the work of ChingizAytmatov" in 1969, and others.

² "In 1956-1958, when I was studying in Moscow at a literary course, my first novel, Jamilya, was published. A year later, Aragon translated it into French. I will never forget the preface he wrote to the novel. It was Aragon who opened the way for me to literature. Thanks to him, I began to believe in myself. It's time to say this with all my gratitude. When Aragon was alive, I did not dare such a revelation.

Now that he has left us, I consider it my duty, through your mediation, not to hesitate to declare the decisive importance of the support given to me by his translation and his foreword. It is necessary to understand well the full significance of this support, since it was provided by a writer whose authority was enormous in world literature and, in particular, in the Soviet Union. " ChingizAytmatov: "Aragon opened the way for me to literature" // "Humanite", 1983, February 7. (translated by R.Kh. Shirinova).

At the same time, they began to write dissertations on the works of Ch. Aytmatov, in particular, in 1968 the Czech O. Marusiak defended his Ph.D. thesis "Diversity in the Unity of Socialist Realism Literature".

It is important for us, in the light of Aytmatov's new works, to trace the development of the writer's figurative system. The observations and conclusions of the critics of those years provide a basis for seeing how the imaginative system of ChingizAytmatov's creativity has changed, expanded, and filled. While retaining its characteristic features, at the same time, each new work became an event in the world literary process. In this work, we used the cultural-historical method developed by I. Tan back in the 1860s, his classic formula for the hard operation of three laws - "race", "environment", "moment" is transformed in our study into "nation", "planet", "History". Following Tan's theoretical thought, we are not analyzing individual works, but tracing the imaginative system of creativity of one writer as a formative culture, which, as a result, corresponds to our goal.

In the second half of the 20th century, the typological method was fruitfully developing, exploring contact literary interactions. This method allows us to consider the similarities and differences of literary units not on the basis of direct contacts, but by identifying them within the figurative system of one author.

Much and high quality has been done in the art studies. In all the diversity, there are possibilities for a different look at the images. This is the path of the most widespread cultural-historical method, when real life appears in well-known phenomena, becoming an object of imagery, and evokes new aesthetic emotions.

RESULTS

The result of this article was an examination of the poetic world of ChingizAytmatov.

The goal was to study the figurative system of ChingizAytmatov's creativity. To achieve this goal, such literary concepts as an image, descriptive elements of the plot (nature, music),

used by the author to create certain images, were considered. For the analysis were taken early stories, stories, and novels. Such a wide range is important in order to trace the formation of the writer's skill, his search for his own means of artistic expression, and the creation of his own poetic world.

Artistic images constitute a unity and perform an essential function in the realization of the theme and idea of works.

Each epoch brings something new and unusual to literature. Books from previous eras continue to attract interest. Each era creates its own values. M.M. Bakhtin believed that art is dialogical in nature. If there is no one who reads a book, who watches theatrical performances or films, who listens to music, then art does not live.

DISCUSSION

The artistic world of ChingizAytmatov is internally integral, consistent and logical, attracts with its versatility and persuasiveness. Nature itself has become one of the central images of Aytmatov's prose. Oceans - Atlantic and Pacific, seas - Northern, where they sailed in a boat - boy Kirisk, along with the elder of the clan Organ, his father Emrayin and his father's cousin Mylgun, Lake Issyk-Kul, rivers - Yenisei or Enesai - mother river, steppes, nature reserve, Moscow, America, space. This is the range of the landscape. Early work provides an opportunity to see those elements of Aytmatov's poetics, which will be developed in the latest novels. From the point of view of the chosen aspect, such stories as "Ashim", "Difficult crossing" allow carrying out a structural and poetic analysis of the above categories. From the first stories, nature and man become the main objects in the structure of the narrative of ChingizAytmatov's early stories. Steppe, eagles, river, mountains, native Talas - all this is the nature of Kyrgyzstan, dear and beloved, well known to the writer.

The story "Difficult Crossing" (in other editions "On the Baidamtal River", 1956) became a certain stage in the writer's work in the sense that in it Aytmatov approaches those elements of the

narrative that will become a distinctive feature of his work: the acuteness of modern themes, psychologism of images, and the desire for allegories with the help of images of nature. Here the approaches to individual poetics are obvious. The climax of the story on the development of the plot occurs on the river. At the moment of a cowardly escape, Nurbek shows his best qualities - caring for his beloved, for those who helped him and did not ask a single question, moreover, at this very moment the hero decides to return to where he shamefully fled from after committing an industrial crime. From this point of view, the title "On the Baidamtal River" is quite appropriate and corresponds to the content and idea of the story. Everyone can make a mistake, but more important is the ability to admit it and answer. The name "Difficult crossing" also corresponds to the content and idea of the story. It is difficult to overcome despair, shame, wrong step.

So, in the story "Difficult Crossing" for the first time Aytmatov introduces the image of a tree as a plot-forming element. Let's go back to the tree image. The main heroine of this story, Asia knows and understands everything, everything is clear and correct in her life: she lives and works at a hydrological point high in the mountains, next to the Baytamtal River, is a good specialist, a sympathetic person, and is also engaged in the cultivation of apple seedlings in this high-mountainous region. Old man Asylbai is very surprised that the seedlings have taken root and shares his joy with Nurbek.

An example of the heroine's perseverance and her loyalty to the chosen goal helps Nurbek. After all, he also wanted to do something that no one else had thought of doing on a high-mountain route - to carry trailers for the efficiency of the chauffeur's work. Asia's obsession with work helped him realize responsibility for his actions, and he is ready to take the necessary step. Knowing already the work of Aytmatov as a whole, we understand a certain declarativeness and predestination of such an artistic solution in the story, but we cannot deny the writer a poetic search.

The image of seedlings appears in the story "The First Teacher". Duishen brought two poplars to plant them together with Altynai, over which at that moment the trouble of becoming a second wife hung - a jock. Duishen explained clearly and calmly: "Now you and I, Altynai, will do one thing. I brought these poplars for you. You and I will plant them. And while they grow up, until they gain strength, you will grow too ... You are young now, like a twig, just like these poplars. So let's plant them, Altynai, with our own hands. And may your happiness be in teaching ..." (AytmatovCh, 1967).

Poplar is a metaphor for the heroine's life from childhood to adulthood. Now, arriving in her native village, the first thing she sees is poplar, which remind of how it all began. The image of poplars turned out to be full-blooded, artistically justified, it really carries the energy of the ideological content of the story. Compositionally, the image of poplars in the story has its place, appearing at the very beginning of the story, at justified moments associated with the development of the plot.

The beginning of the story is the artist's recognition that he wants to paint a picture. The story, which should become her plot, haunts him. He turns to us to help him, but it is clear that this is a technique that is needed to create an atmosphere of trust, something very personal, deeply exciting. The artist's story begins with a memory: "And above the village, on a hillock, there are two large poplars. I remember them ever since I can remember myself.

From whatever side you approach our Kurkureu, first of all you will see these two poplars, they are always in sight, like beacons on a mountain. (AytmatovCh, 1967). Almost a whole page is occupied by a description of these poplars. In the minds of any person there are similar symbols of the homeland - smells, plants that always live in a person's soul, wherever he is. But before us is a work of art, in it, in a good work, nothing is accidental; everything contributes to the disclosure of an idea. I would like to re-read these soul-wrapped lines over and over again: "There

are as many trees as we like in our village, but these poplars are special - they have their own special language and must have their own special, melodious soul.

When you don't come here, whether during the day or at night, they sway, overlapping with branches and leaves, making noise incessantly in different ways. Now it seems as if a quiet wave of the tide is splashing against the sand, then it will run along the branches, like an invisible light, a passionate, hot whisper, then suddenly, having died down for a moment, the poplars at once, with all the excited foliage, will sigh noisily, as if yearning for someone. And when a thundercloud comes and the storm breaks the branches and breaks off the foliage, the poplars, swaying resiliently, hum like a raging flame. (AytmatovCh, 1967).

Aytmatov proved to be a real master of words; this landscape is proof of that. Saplings in "Difficult crossing" and saplings in "The First Teacher" are two examples of the functioning of the landscape in the work of Ch. Aytmatov, but how fundamentally they differ from each other. In the first case, it is a test of the pen, a search for the expressiveness of national imagery, and in the second, this is a full-fledged, precisely found artistic solution.

From the very beginning, the landscape takes on a compositional and plot-forming role. This landscape plunges us into an atmosphere of trust, some special significance of everything that will happen: "I listened to the noise of poplars, and my heart was pounding with fear and joy, and under this incessant rustle I tried to imagine those distant distances. Only one thing, it turns out, I did not think at that time: who planted these trees here? What was this unknown person dreaming about, dropping the roots of trees into the ground, with what hope did he grow them here, on the hill? " (AytmatovCh, 1967). The secret of these two poplars is revealed to us gradually. First, these are the memories of a lyrical hero, an artist, and then an episode when Duishen brings seedlings to plant; finally, these are the memories of Altynay herself: "Oh, poplar, and poplar! How much water

has flowed under the bridge since then, when you were young sapwood trees.

Everything that I dreamed of, everything that the person who planted and raised you predicted has come true." (AytmatovCh, 1967). How the image of a tree began to play in a new way, how precise and capacious it became, such is the evolution of Aytmatov's work on their example. Indeed, many years later Altynay understood what role her first teacher would play in her destiny. Poplars begin and finish the action compositionally, and are filled with high artistic imagery. Let's trace the transformation of the poplar image in the adaptation of the story "The First Teacher". The image of poplars acquired the opposite meaning. In no way did he violate the meaning of the whole story. The laws of cinema, the imaginative system of the film requires entertainment. When reading, we enjoy words, phrases, turns of speech, and when we look, visual images evoke emotions in us. The aesthetics of cinema dictates its own rules. The filmmakers kept the image of the poplar.

Only its artistic essence has turned into the direct opposite of that which is in the story. The director of the film A. Mikhalkov-Konchalovsky did not succumb to the temptation of direct illustration, when it was possible to beautifully shoot poplars as described in the story. It was important for the filmmakers to show the teacher's fanaticism in its entirety and complexity, so they decided to change the figurative system of the story and became the creators of a "fundamentally new dramatic stage design" (Mikhalkov-Konchalovsky), in which the plot changes, but the very spirit of the work, the world of the writer remains saved. The imaginative system of the film has preserved the content of the story, in which the teacher and the student form an inseparable unity. At the end of the film, we see footage in which, with ferocity, Duishen cut down old poplars to build a new school on the site of the burned down one. The lyrical romantic tender atmosphere of the episode of planting seedlings in the story was replaced by the decisive rigidity and ardor of dedication in the film. This is a rare case in the practice of screen adaptations of getting into

the essence and meaning of the content of a visual image. The image of a poplar in the story "My Poplar in a Red Headscarf" is filled with a different meaning. He is depicted in the title of the work as a metaphor for the beloved girl.

Tracing the image of a tree, we find in Aytmatov the image of an apple tree. In the poetic system of Aytmatov, apple trees from "Difficult Crossing" are brightly and vividly transformed in the story "Red Apple". The heroes of the story will be the city family of Isabekov.

Their family is experiencing a difficult period when mutual reproaches and resentments have accumulated, when it seems that only a break in relations is salvation. A domestic conflict between spouses has long been ripe. The departure of his wife to Moscow to work on a dissertation gave the spouses a reason to leave for a while. There comes a moment of explanation with a little daughter Anara. The conversation with Anara Isabekov decides to start on a walk outside the city. In the deserted garden, my daughter finds a large red apple, the last one this year.

The red apple is the personification of the natural principle. Only a return to the roots can revive faded feelings and save the souls of people. The main event in the hero's life is transferred to nature; he needed to get in touch with nature in order to understand a lot in himself and change. Once in his youth, Isabekov found a red apple, it amazed him with the fact that it was the only one in this garden. He decided to give it to a girl whom he often met in the library, and she seemed extraordinary to him. But when he brought her an apple as a gift, she was unable to understand the young man, his feelings. Now, many years later, his little daughter found the same apple and experienced the same surprise and admiration as he once did.

It turned out that this simple ordinary miracle of nature is the way out. That girl from her youth destroyed "the wonderful world created around the red apple", but it turns out "there was a woman who all her life asked, insisted, demanded a red apple from him." In the telegram that Isabekov wanted to send to his wife, his daughter added:

"Meet us, mom. We are bringing you a red apple."
"

Tracing the evolution of the image of a tree, we see how the poetic world of Aytmatov becomes more complicated; how the plans, the idea of each work acquire volume, great significance, move from everyday life into the category of eternal moral and philosophical problems.

The art of words is in constant search of new means of artistic expression. The plot and composition of a literary work is the interaction and arrangement of their elements in the systemic connection of signs. The world of Chingiz Aytmatov's works is moving along an ascending line from a realistic picture of the world to polyphonic harmony.

In the poetic structure of the writer's artistic world, specific images of nature are assigned a plot-forming, compositionally-forming, genre-forming role. Our work is devoted to the figurative system of Chingiz Aytmatov, so here we will try to trace how one of the strongest elements of his poetic structure arose in the writer. It's about the images of animals. Thus, Aytmatov introduces the image of a horse in the story "Farewell, Gyulsary!", The Horned Mother Deer in the story "The White Steamer", Karanar, Akbar and Tashchaynar in the novel "And the day lasts longer than a century", the image of whales and an owl in the novel «Brand of Kasandra».

The relationship of man with nature at the level of communal-klan consciousness has come a long historical path. In philosophy there is the concept of totemism, which is one of the archaic forms of religion. Its essence is that each group corresponds to a certain type of animal that cannot be killed. The word "totem" itself is taken from the language of the Indians of North America. It was they who had this religion, but not only them. There are up to fifty theories of totemism. Or such a phenomenon as the eastern calendar, where a certain animal corresponds to each year and month. The first thing that man did was tame animals, which played a big role in the life and psychology of people.

Tracking the images of animals in the works of Aytmatov, we can observe the system in their implementation.

In the story "Farewell, Gyulsary!" the image of the pacer horse occupies a central place in parallel with the image of Tanabai himself, the protagonist. In parallel, their lives passed from youth to old age. In *The White Steamer*, the image of Mother Deer is filled with mythological meaning.

In the novel "Brand of Cassandra" the images of whales and the image of an owl carry the idea of planetary significance. Aytmatov tends to expand his field of vision geographically in his latest works. This is understandable, because, in fact, humanity is overwhelmed by almost the same questions, it does not matter what complexion you have, what language you speak, what religion you profess, or do not believe in God at all, where you live, or maybe you are in interplanetary space, like Philotheus, but you are responsible for your every deed, for your every word, everyone is equally interested in your deed.

The identification of cassandro-embryos is also not a private problem, it shook the whole world, but also that it is from natural phenomena: "And the moon rolled in the belly of the night, steadily making its eternal path over the Earth in the rigorous hours and minutes allotted for that. And many conceptions that took place that night were immediately involved by the lunar attraction into the universe of substance, in the continuation of the cycle of eternity - birth and death." (AytmatovCh, 1995).

Philotheus's theory creeps into this unchanging order of nature. "But, contrary to the law of eternity, evading the call of life, genetic nihilists - cassandro-embryos - appeared in a series of conceptions that night. ... They showed up in order to convey their silent request from the inside to the outside world with the help of phylothey probes - a request to allow them to leave life." (AytmatovCh, 1995).

The next paragraph of the novel describes the movement of whales in the ocean. The

compositional arrangement of this description exactly matches the idea of the novel. Like an embryo that does not yet have the ability to speak, whales can only give a sign, a signal, but both the embryo and the whales have the ability to feel and understand what causes their protest. Only death in such a situation can be deliverance for them. Robert Bork, Oliver Ordock, Filofey, the characters in Aytmatov's novel "The Brand of Cassandra", believe that everything on the planet is interconnected. Bork is a futurologist and he is worried about the future, Ordok is a politician, this imposes certain concerns on him, Filofey is a scientist who made a discovery, all together, one way or another, they think about the most important problems of mankind and try to influence its fate. Bork is American, Ordok is Hungarian by birth, Filofey is Russian. This also makes some sense. Everyone is responsible for the planet.

In the figurative system of Aytmatov, there are characters that are created by the imagination of the writer, and at the same time, we can find a historical prototype for them. So, for example, in the Middle Ages there was an epic "Edigei", the least studied among the Turkic epics. The history of this epic is connected with the name of Chokan Valikhanov, who made notes. One of his notes "The Legend of Edigei and Tokhtamysh" was published in 1905 in St. Petersburg. In this epic we will meet a number of historical figures - Tokhtamysh, Timur. It is known that Edigei served first with Tokhtamysh, and then with Amir Timur.

And this is the name given to the character of Chingiz Aytmatov's novel "And the day lasts longer than a century". This sheds light on the events depicted in the novel that date back to the middle Ages. It is known that in Tashkent Aytmatov was made a selection of books on the history of the Middle Ages of our Central Asia. And four years later, the novel "And the day lasts longer than a century." Another interesting moment in the origin of Edigei, medieval, mystical and fantastic, he is called a descendant of that Turkestan saint Khoja Ahmad Yasavi, whom

Timur revered and ordered to build him a tombstone in the city of Turkestan. This is how history, myth, modernity are intertwined in the figurative system of Aytmatov. Edigei - the main character of Aytmatov's novel "And the day lasts longer than a century" - during the development of the plot reflects a lot about reality, including space. As the reality of the past century, space attracts human consciousness and thoughts. A simple worker Edigei, as a person far from education and science, realizes that space flight is a miracle of human genius. With his simple labor consciousness, he can comprehend this miracle. But at the same time, he realizes that it is far from his daily worries.

Much has been said about the planetary thinking of Aytmatov. Here is another confirmation of this. The novel "Brand of Cassandra" combined the earth and space. The main character of the novel, Andrei Kryltsov, is Filofey. Here again we meet with the fact of the historical prototype. Several ministers with this name are known in the history of the Russian Orthodox Church. It is difficult to say whether one of them was the prototype of the Aytmatov character. But it is curious that in the 16th century there lived a Russian religious writer, publicist, monk of the Pskov Eleazarov Monastery named Philotheus. In his messages and letters, he defended the theory "Moscow is the third Rome". We are curious here that the epistles are like Philotheus wrote to the Pope. In history, there are repetitions of events, human destinies. The images of Edigei and Philotheus embody humanism, indifference. This is a new level of portrayal of a person in literature.

CONCLUSIONS

The goal set in this article was realized in a painstaking scientific and theoretical understanding of the images in the works of Chingiz Aytmatov. To begin with, we defined what an image is. So, the image is the main unit of artistic development of the world, the reflection of reality in an aesthetic, semantic form.

One of the tasks was to define what a figurative system is. The figurative system is the connection

of images and their interaction in a work in the unity of its form and content. Applying the cultural-historical method developed by I. Ten back in the 1860s, in our study his classic formula for the hard operation of three laws - "race", "environment", "moment" is transformed into "nation", "planet", " history ". Following the theoretical thought of I. Ten, analyzing not separate works, but the figurative system of creativity of one writer, we discover the unity of the poetic world of Aytmatov.

Characters, descriptive elements of the plot, used by the author to create certain images, are in a certain system, filled with aesthetic, philosophical, realistic meaning.

The artistic image in the work of Aytmatov manifests itself in many ways, in interaction with the author's speech, reflecting the life of the second half of the twentieth century in all its complexity and versatility.

An image is a fact of an imaginary being, each time it is re-realized in the perceiver's imagination. The image is generalized; it is inherent in artistic fiction, since the writer adds to it those features and the content that he considers important.

The artistic world of Aytmatov with its figurative system can be called unique, unrepeatable - but this is not to say anything at all. The secret of creativity is still a mystery. All that remains for us is to enjoy amazing stories, beautiful images and touch the vast artistic world of Aytmatov, in which nation, history, modernity, space are intertwined.

Abbreviations

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AUTHORS' CONTRIBUTIONS

RS was the major initiator and the performer of the research, who organized the team and gave the idea of the project. DT analyzed the collected data and sorted the necessary of them. SU, AZ and FU made great contributions to the research by finding and collecting all significant data. All authors read and approved the final manuscript.

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