

**ЭПИЧЕСКОЕ ПОВЕСТВОВАНИЕ В ПОВЕСТИ ЧИНГИЗА
АЙТМАТОВА «БЕЛЫЙ ПАРОХОД»**

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Аннотация: В статье речь идет об эпическом повествовании в повести Ч.Айтматова «Белый пароход». В ней два казалось бы разных стилистических пласта. В первом случае - характерная для фольклорного повествования - будь то сказка, легенда, сказание. Во втором - типичная для современной прозы смысловая простота фразы - сдержанная и емкая одновременно.

Ключевые слова: эпическое повествование, повесть, образная поэтическая речь, сказка, проза, авторское повествование.

**CHINGIZ AYTMATOVNING “OQ KEMA”
HIKOYASIDAGI DOSTON**

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Annotatsiya: Maqolada Ch.Aytmatovning “Oq paroxod” qissasidagi doston hikoya qilinadi. Unda bir-biridan farq qiladigan ikkita stilistik qatlam mavjud. Birinchi holda, u folklor rivoyatiga xosdir - u ertak, afsona, ertak. Ikkinchisida - zamonaviy nasrga xos bo'lgan iboraning semantik soddaligi - bir vaqtning o'zida vazmin va sig'imli.

Kalit so'zlar: epik hikoya, hikoya, obrazli she'riy nutq, ertak, nasr, muallif hikoyasi.

**EPIC NARRATIVE IN CHINGIZ AYTMATOV'S STORY
“THE WHITE STEAMER”**

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Annotation: The article deals with the epic narrative in Ch. Aitmatov's story "The White Steamship". There are two seemingly different stylistic layers in it. In the first case, it is characteristic of a folklore narrative - be it a fairy tale, a legend, a tale. In the second - the semantic simplicity of the phrase, typical of modern prose - restrained and capacious at the same time.

Key words: epic narrative, story, figurative poetic speech, fairy tale, prose, author's narration.

In The White Steamer, the epic style was manifested not only in the tale of the deer. The figurative poetic speech of the boy's "fairy tale" is replaced by the prose of the author's narrative. It is laconic, there are no fairy-tale elements in it, but its figurative structure, rhythm, musicality of the phrase, subtly echoing the boy's narrative, create a stylistic unity that brings the whole story closer to a legend.

Let's look at some examples. Here the boy ends his "fairy tale":

"And there were no deer. The mountains are empty. You can't hear the deer either at midnight or at dawn. You can't see either in the forest or in the clearing how he grazes, how he gallops, throwing his horns back on his back, how he jumps over the abyss, like a bird in flight... They say that when the deer lost their lives completely from bullets and hound dogs, when there were so many deer left that it was not difficult to count on your fingers, the Horned Mother Deer climbed to the highest mountain peak, said goodbye to Issyk-Kul and took her last children over the great pass, to another land, to other mountains..."

And here is the author's speech immediately after the "fairy tale": "It was autumn again in the mountains. Once again, after a noisy summer, everything was tuning into autumn silence. The dust of the cattle drive settled down and the fires went out. The herds have left for the winter. People left. The mountains were empty... From the river itself and up to the border of the Black Forest, a smokeless fire burned through the steep low forest. The brightest reddish-purple and the most tenacious in climbing were the aspen and birch thickets: they reached the snowy heights of a large forest, to the kingdom of gloomy pines and spruces. The forest was clean, as always, and strict, like in a temple. Only brown hard trunks, only a resinous dry smell, only brown needles, completely strewn at the foot of the forest. Only the wind, silently flowing between the tops of the old pines."

Before us are two seemingly different stylistic layers. In the first case - characteristic of a folklore narrative - be it a fairy tale, legend, tale - the intonation created specifically for the genre by a constructed phrase, flowing melodiously: "Neither at midnight, nor at dawn"..., "not in the forest ..., not in the clearing"..., repetition of the words ("when-when", "another land, other mountains"...), finally, with the comparison "like a bird in flight"...

In the second - the semantic simplicity of the phrase, typical of modern prose - restrained and capacious at the same time. But its special arrangement creates an intonation that is close in mood to the poetic intonation of the previous passage. Not only is the image of deserted mountains repeated here; the twice-sounding words "again... again", "gone... gone" prepare us to perceive an almost musically framed picture of a silent pine forest.

The same poetic tonality of the legend in the author's speech is created by the same detailed images, pictures that Aitmatov paints appearing either in reality or in the mind of the sick boy. For example: more than once the picture of the first appearance of deer will appear on the pages of the story. And again and again, together with the boy, with bated breath, we will see how drops fall from the wet

lips of the big stag into the pool, when he raises his head from the water, how the Horned Mother Deer gazes intently at the boy with kind, understanding eyes, as they leave through the tight bushes and “red branches sway above them, and red leaves fall on their smooth, elastic backs.”

The image of the red leaves of the flaming autumn forest on the backs of deer, repeated twice by Aitmatov in the author's text, organically continues the atmosphere of the legend, full of poetry. Behind this stylistic device, first widely used by the writer in “Farewell, Gyulsary!” (it was the refrains of poetic images in the structure of the story, along with the epic pictures of baiga, windowing, Choro's funeral, that brought the story closer to an epic poem), stands the national imaginative thinking of the creators of “Manas”.

The literature has already spoken about a certain syncretism in the consciousness of Aitmatov's heroes, as an echo of epic, undifferentiated thinking, expressed in the special integrity of their characters. The stamp of syncretism, it seems to us, is most noticeable in the negative images of Aitmatov. They, as a rule, are a collection of all the evil that opposes the positive heroes. And if they are bad, they are completely bad (just like in the epic). And it cannot be said that they are schematic and lifeless. Segizbayevs or Abakirs meet in life, and as often as necessary. However, next to the complex full-bloodedness, volume and psychological motivation of the heroes, they still look somewhat poster-like. True, in this sense the image of Orozkul in “The White Ship” stands out. Aitmatov is psychologically motivated by “evil.” Longing for a child introduces into his character that share of humanity that makes the image alive and reliable.

In how easily, effortlessly Momun and the boy Aitmatova create a fairy tale and live in it, in how naturally Jaidar and Tanabai turn to the song-story, in how simply Daniyar expresses his feelings for Jamila in the song, in the fact finally, how all of Aitmatov's heroes feel nature and live in it - in all this we see a living,

organic need for the epic, which underlies and nourishes the epic tradition in modern art.

As we remember, the boy had two dreams. One is about the white steamer and the other is about the Horned Mother Deer. Moreover, if the first worried about the uncertainty of the end: he could not imagine how the meeting with his father would end, then the boy pinned more hopes on the second. Believing in the miraculous powers of the Mother Deer, he dreamed that, returning to people, she would help resolve all the confusion and complexity of their lives.

She will do the impossible - she will bring the child Orozkul in a birch cradle with bells, and he will become kind and will not mock Beka and grandfather Momun. But it so happened that the adults killed the Mother Deer. Moreover, ironically, it is Orozkul who starts the hunt for deer, whom, in the boy's mind, the Mother Deer was supposed to help. And that's not even the worst thing.

What about Orozkulu Deer?! For him, she did not exist either as a defenseless part of nature or as a legend: "Yes, all this is nonsense, what the hell is it, Olenika, when for a penny they are ready to grab each other by the throat or put them in prison! It was in the old days that people believed in the Deer. How stupid and ignorant the people of that time were, it's funny!"

Orozkul as a person is untenable from the very beginning. The murder of the maralikha is just another touch to his human ugliness. The fact that he chops off Deer's head is not the worst thing. This is not the culmination of what is happening. Another thing is scary: the fact that Grandfather Momun kills Deer. And this happened because you cannot betray yourself even over small things. Small compromises from the point of view of truth and honesty do not go unpunished. Betrayal in any form - even in the smallest - leads to betrayal of the most holy, the greatest thing that a person has. This is the wisdom that we learn from the story of grandfather Momun. This is a warning to us, people who forgive meanness, self-interest, cruelty for a variety of reasons, most often justifying their

compromise by the need for it not for themselves, but for their neighbor. But the grandson did not accept this compromise. He could not accept this “truth” of adults. In his childhood intransigence, he turned out to be consistent to the end.

From the point of view of reality, this act of the boy’s rejection of evil takes on a deep general meaning: as long as the child’s conscience is alive in people, the truth will endure forever. Because, as Aitmatov writes, “a child’s conscience in a person is like an embryo in a grain; without an embryo, the grain does not germinate.” And therefore, “no matter what awaits us in the world,” as long as a person lives, the truth will live.” This confidence, this hope, despite the tragic outcome, is generated by the story of a boy from the San-Tash Nature Reserve.

From an artistic point of view, the origins of this integrity, this consistency in the character of Aitmatov’s boy lie in the aesthetic tradition of the Kyrgyz epic, which is characterized by this indivisibility of the essence of a person and his work. The boy’s epic character is also related to his involvement in the patriarchal worldview, the bearer of which is grandfather Momun. Old Momun taught his grandson not only respect for the memory of his ancestors, respect for people, faith in goodness, and honesty. The boy sacredly believed in his blood connection with nature, a connection that was once broken, forgotten by people and found its living expression in him.

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