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### ВОПРОСЫ НЕКОТОРЫХ ИССЛЕДОВАНИЙ ТВОРЧЕСТВА Ч. АЙТМАТОВА С КОММУНИКАТИВНО-КОГНИТИВНОЙ ПОЗИЦИИ

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**Аннотации.** В статье рассматриваются некоторые вопросы коммуникативно-познавательного подхода к изучению творчества великого писателя Чынгыза Айтматова в лингвистическом аспекте. В частности, будут затронуты теоретические проблемы рассмотрения текста как единицы культуры при изучении художественных текстов в области лингвокультурологии. Тот факт, что художественный текст является очень сложным и многогранным объектом изучения, и использование различных подходов и методов к его интерпретации, является основанием для рассмотрения его как единицы культуры. Потому что в художественном тексте присутствует культура определенного периода в истории общества; культура определенного народа (этноса) вместе с обычаями, представлениями, менталитетом; имеет место личная и языковая культура автора. Культуру и текст объединяют такие факторы, как антропоцентризм, диалогичность, сущность деятельности, знаковость и символичность, функциональная общность, идеализм, целостность.

**Ключевые слова:** Чынгыз Айтматов, лингвистическое исследование, аспект, текст, художественный текст, культура, антропоцентризм, языковая картина мира, автор, адресат, коммуникативная деятельность, диалог.

### SOME RESEARCH PROBLEMS IN THE WORKS OF CHYNGYZ AITMATOV FROM A COMMUNICATIVE-COGNITIVE POINT OF VIEW

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**Annotations.** The article describes some issues of the communicative and cognitive approach to studying the work of the great writer Chyngyz Aitmatov in the linguistic aspect. In particular, the theoretical problems of considering the text as a unit of culture in the study of

literary texts in the field of cultural linguistics will be mentioned. The fact that a literary text is a very complex and multifaceted object of study, and the use of different approaches and methods to its interpretation, is the basis for considering it as a unit of culture. Because in a literary text there is a culture of a certain period in the history of society; culture of a certain people (ethnos) together with customs, ideas, mentality; the author's personal and linguistic culture takes place. Culture and text are united by such factors as anthropocentrism, dialogism, the essence of activity, iconic and symbolic nature, functional community, idealism, integrity.

**Key words:** Chyngyz Aitmatov, linguistic research, aspect, text, literary text, culture, anthropocentrism, linguistic picture of the world, author, addressee, communication activities, dialogue.

The work of the great Kyrgyz writer Chyngyz Aitmatov is a unique manifestation of the spiritual culture of the nation in the second half of the XX century and the world spiritual culture of the early XXI century. The fact that his writings deal with universal problems of everyday life, issues of moral consciousness and personal self-determination demonstrates the importance of the literary heritage of the writer in modern communication space. The Phenomenon of Chyngyz Aitmatov is more difficult to understand. For that, you need to be aware of many sciences as literary criticism, history of literature, folklore, philosophy, history, history of religion, linguistics, psychology, cultural studies, ethnography, ecology etc. One of the aspects of this complexity is associated with the linguistic study of the author's works: Chyngyz Aitmatov's language, personal style and idiostyle, peculiarities of using linguistic means, means and methods of expression (tropes and stylistic images), artistic picture of the world in his works, linguistic picture of the world, personal linguistic picture of the writer, issues related to text categories, semantic and structural problems, etc. However, one point should not be overlooked. It is known that Chyngyz Aitmatov wrote only a few works in the Kyrgyz language. The rest of the stories, novellas, the originals of the novels were written in Russian, and translators like Ashym Zhakypbekov, Kambaraly Botoyarov, Kushubak Omuraliev, Samsak Stanaliev and others translated into Kyrgyz. Therefore, when studying the language of works of author (except for stories written by the author in Kyrgyz) a natural question arises from the point of view of Kyrgyz linguistics, linguistics and linguopoetics: Are we studying the language and style of Aitmatov or are we studying the language and style of the translator? It is impossible to give a one-sided answer. This situation makes it difficult to study the works of the great writer (Kyrgyz) from a linguistic point of view.

The second aspect of research is associated with communication, cognitive and communicative-cognitive research in the linguistic aspect. In this case, the above question is less relevant, since textual categories and relations, the linguistic picture of the world in works, the relationship of language with culture, conceptual frameworks, and concepts are universal and are studied through universal criteria, concepts and methods. For example, in communicative research, the text is defined as a combined model of the activities of the author and the addressee (reader), as a system of verbal signs and symbolic sequences. As a universal form of communication, it can be informational, social, emotional, aesthetic, pragmatic, metalinguistic, etc. functions. The text as a form of communication is also studied and analyzed because of the creative activity of the author and as an object of the addressee's interpretive activity.

Among the approaches to studying the texts of Aitmatov's literary works in the communicative-cognitive direction, the cultural approach, in particular the linguistics-culture approach plays an important role. In the linguistic multi-dimensional analysis of an literary text, it is necessary to clarify its cultural nature and its characteristics as a unit of culture. Because the scientific paradigm based on anthropocentrism in modern science, including linguistics, has strengthened the tendency to view literary texts not only as a special form of communication, but also as a unit of culture. This is due to: 1) that the literary text is a very complex and multifaceted subject of study, 2) the use of different approaches to its interpretation, because behind the literary text there is a real reality, a linguistic system, a channel of communication, as well as consists of

the linguistic personalities of the author and the addressee. The text also reflects the joint activity of the author and the addressee, based on the artistic-aesthetic “communication”. As for the literary texts of Chyngyz Aitmatov, it is obvious that these questions are often relevant, since it is known that almost all of the author's works are widespread in other cultures and are perceived as a manifestation and unity of Kyrgyz culture. In this regard, one can fully agree with the view of a literary text as a universal form of communication.

Regardless of the type, genre, subject matter, an artistic text enters the cultural space of the era in which it was created and reflects the cultural thesaurus of the addressee, reflects the personality of the author, knowledge, vocabulary, worldview, specific goals. In particular, the literary text reflects the culture of a certain period in the history of society; culture of a certain people (ethnos) together with customs, ideas, mentality; The "stamp" of the culture of the author's unique personality is being printed. For example, Chyngyz Aitmatov's story "The First Teacher" describes the culture of the 1920s, the ethnic culture of the Kyrgyz people of that time, combined with the concepts, traditions, mentality, personal culture of the writer in relation to the period and events described in his work. The events described in the stories "Face to Face", "Jamila" or "Mother's field" are considered in the context of the Great Patriotic War. At the same time, these stories relate to the cultural space of the 50-60s of the twentieth century, the cultural thesaurus of addressees (readers) from those years to the present day and can reflect the writer's knowledge, vocabulary, and worldview, character traits.

What factors link and unite culture to text, including artistic text? Researcher N. S. Bolotnova argues that such factors include anthropocentrism (since culture is created by man, the text is created by man and for man), the nature of the dialogue ("dialogue of cultures" and textual dialogue between "two consciousnesses, two subjects" (M. M. Bakhtin)), the significance of activity, symbolism (both text and culture are considered as semiotic systems capable of storing and transmitting information of social significance), symbolism, functional community (informational, communicative, integrative, evaluative, aesthetic and other functions), normativity (culture is considered as a set of norms and rules that regulate people's lives, the text is organized on the basis of linguistic, textual, communicative-pragmatic and other norms), has categorical communities (cultural integrity, individual autonomy, characterized by a common idea and style, the text is also characterized by integrity and coherence, ideological or conceptual, stylistic features) [3: 116-117].

The above features, characteristic of both culture and text, can confirm that the text is an integral part of the culture.

Indeed, it is known that the idea to look at language as an activity of the human spirit, as a part of culture began with works of V. fon Humboldt, H. Steinthal, A.A. Potebnya and others. Since then, many works have appeared, mainly devoted to modeling and determining the features of the world (linguistic) picture of society and personality. Researchers are often interested in phraseology, symbols, metaphors, precedents, keywords and concepts, as well as the study of culture, traditions, worldview and mentality of people through language and with the help of language. In linguistics, to one degree or another, there are problems that were taken into account and considered in the works of such famous linguists as G. O. Vinokur, R.O. Jakobson, then Yu. S. Stepanov, A. Vezhbitskaya, V.A. Maslova, Z.I. Rezanova and others. Although there are many works in the field of linguocultural studies that consider the relationship between language and culture in different ways, it is known that the literary text as a cultural phenomenon has not been fully studied. It should be noted that in Kyrgyz linguistics, linguoculturology, especially in the linguistic study of Aitmatov's works, problems in this area are only in their infancy.

Another problem here needs to be addressed. Considering a literary text as a unit of culture, it is necessary to consider it in a combination of linguocultural and textual aspects. In this study, the linguistic manifestations of the Kyrgyz culture usus (author) in relation to Ch. Aitmatov's personal cultural thesaurus and idistyle, the linguistic picture of the ethnos, which is a reflection of the Kyrgyz culture, should be considered in conjunction with the linguistic and conceptual

picture of the writer. Only in this case the literary text can be regarded as “a reflection of culture in language and literary work” (G.O. Vinokur).

Now consider the peculiarity of the artistic text as a unit of culture in terms of its form and content in terms of primary and secondary communicative activities. In the course of his primary literary activity, the writer models the artistic world of the work, adapting it to aesthetic ideals, based on his cultural thesaurus, social and linguistic experience. At the same time, the artistic text reflects a multifaceted relationship with culture as a result of the author’s main communicative activities. At the verbal level, this communication is manifested, first of all, in the culture of speech of the people and its artistic or poetic traditions, in the aesthetic use of language; secondly, it is reflected in the cultural and verbal characteristics of the author as a personality of a certain era, a representative of a certain culture and the owner of a unique creative personality. These features are reflected in the lexical, morphological, syntactic, semantic and general-text phenomena of Ch. Aitmatov's literary texts. At the level of text structure, in particular, in describing the realities of the artistic world, plot and compositional features, image structure connection with culture is reflected the fact that author adheres to the existing literary tradition or deviates from it in an aesthetically justified way. It is known, for example, that Chyngyz Aitmatov skillfully deviated from the doctrinal requirements of the method of socialist realism, which dominated many of his works, and violated the stereotypes of the aesthetics of socialist realism. This is reflected not only in the ideological content of the works, but also at the level of their textual structure.

In terms of content and concept, the literary text contains an aesthetic understanding of the surrounding world of a particular author. Of course, it is clear that the author has special goals and motives, a cultural thesaurus and associations that express them.

In the secondary communicative activity, the reader (addressee) becomes a participant in a wide range of dialogues: enters into a dialogue with the text, independently interprets it and creates the text “his own”; enters into a dialogue with the author and agrees or disagrees with the ideas approved by him (the author); creates a dialogue with the real world, aesthetically reflected through the work of art; enters into a dialogue with the language system, updating his knowledge and language competence in solving linguistic riddles of the text. It can also enter into dialogue with other texts of the author or with texts of other authors and establish intertextual relations. For example, in the case of “Jamila” by Chyngyz Aitmatov, in the secondary communicative activity, each reader independently interprets “Jamila” and creates a dialogue with its text and characters (Seyit, Jamilya, Daniyar, Sadyk, etc.). He enters into dialogue and polemics with the author, agreeing with the idea in the text that “Jamila is a woman who fights for her happiness and love”, or opposes the idea that “No, Jamila is a woman who violates traditions and values. ” At the same time, he can create intertextual dialogues with the image of Jamila with “Face to face” (Seide), “Delbirim” (Asel) or “Mother’s field” (Aliman).

The dialogical essence of a literary text creates a property called "cultural memory" [7: 204]. "Cultural memory" is the main feature of a literary text as a unit of culture, based on an associative and figurative character, as well as on the possibility of various interpretations along with dialogue. The second important feature of a literary text is that it is "organized on the basis of natural language, but has a more complex structure" [6:21]. Along with these features, the "semiotic heterogeneity" of the literary text and the presence of many codes also make it specific.

Therefore, the study of a literary text in the communicative and cognitive aspect of cultural linguistics is aimed at determining its cultural essence, considering it as a unit of culture, a deeper understanding of the writer's artistic world, understanding its aesthetic meaning.

The following deals can be concluded. The artistic text reflects the culture of a certain stage of society. Culture and text combine factors such as anthropocentrism, the nature of dialogue, the nature of the activity, iconic and symbolic character, functional community, idealism, integrity. A literary text is multifaceted with national culture as the main communicative activity of the author and it can show connections: at the level of speech, at the level of literary traditions, at the level of aesthetic experiences of the author and reader, etc. The reader (addressee) enters into a

dialogue with the text in the process of secondary communicative activity and is immersed in culture. A literary text, considered as a unit of culture, is characterized by belonging to “secondary model systems”, “semiotic heterogeneity” (Yu. M. Lotman).

Of course, the issue under consideration requires careful study. We talked a little about only one side of a multifaceted, interdisciplinary problem. Due to the fact that a literary text is a unit of culture, these issues are presented only in a generalized form based on scientific and theoretical views of a textual and linguocultural nature. This is not only one issue, but in general the study of the work of Chyngyz Aitmatov in various linguistic aspects is weaker and undoubtedly there are many questions that will become the subject of research.

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