

УДК 81

https://doi.org/10.33619/2414-2948/126/90

ЛИНГВОПОЭТИЧЕСКИЙ АНАЛИЗ И СПОСОБЫ ПРЕДСТАВЛЕНИЯ ПЕРСОНАЖЕЙ В ПРОИЗВЕДЕНИЯХ ЧЫНГЫЗА АЙТМАТОВА

©Мамбеталиева С., ORCID: 0009-0002-1817-9312, Канд. Филол. наук, Международный университет Кыргызстана, г. Бишкек, Кыргызстан, satistyle@mail.ru

©Эшматова Г., ORCID: 0009-0002-3818-1567, Международный университет Кыргызстана, г. Бишкек, Кыргызстан, guljamalashimovna1@gmail.com

©Ормонова Ж., ORCID: 0009-0001-4199-7973, Международный университет Кыргызстана, г. Бишкек, Кыргызстан, jamal.ormonova@mail.ru

LINGUISTIC AND POETIC ANALYSIS AND METHODS OF CHARACTER REPRESENTATION IN THE WORKS OF CHINGIZ AITMATOV

©Mambetalieva S., ORCID: 0009-0002-1817-9312, Ph.D., International University of Kyrgyzstan, Bishkek, Kyrgyzstan, satistyle@mail.ru

©Eshmatova G., ORCID: 0009-0002-3818-1567, International University of Kyrgyzstan, Bishkek, Kyrgyzstan, guljamalashimovna1@gmail.com

©Ormonova Zh., ORCID: 0009-0001-4199-7973, International University of Kyrgyzstan, Bishkek, Kyrgyzstan, jamal.ormonova@mail.ru

Abstract. This article examines the linguapoetic features and mythological motifs in the works of Chingiz Aitmatov. The aim of the study is to systematize key mythological images and analyze the linguapoetic units that contribute to the formation of the author's artistic worldview. The study is based on linguapoetic analysis, comparative interpretation, and lexical frequency observation, which allows us to identify dominant stylistic and semantic patterns in Aitmatov's texts. The results of the study demonstrate that Aitmatov constructs a holistic mythological model that preserves the spatiotemporal worldview of ancient Turkic culture. Central symbolic markers, such as trees, mountains, and rivers, form the basis of spatial organization and influence the narrative structure, characterization, and thematic development of the works. The study identified recurring archetypal motifs, specific linguistic markers, and the functional load of mythological components in the formation of the author's imagery. Particular attention is paid to the identified correlations between symbolic space and the transformation of characters. The reliability of the obtained results is limited by the corpus of selected works and the methodological framework of frequency analysis; however, the consistency of the data ensures a sufficient degree of validity. The results of the study can be used in literary studies, comparative mythology, cultural anthropology, and educational practice. The conclusions emphasize the central role of mythological structures as semantic and compositional dominants in Aitmatov's artistic world and suggest directions for further interdisciplinary analysis.

Аннотация. В статье рассматриваются лингвопоэтические особенности и мифологические мотивы в произведениях Ч. Айтматова. Цель исследования - систематизировать ключевые мифологические образы и проанализировать лингвопоэтические единицы, способствующие формированию авторской художественной картины мира. Исследование основано на лингвопоэтическом анализе, сравнительной интерпретации и частотном лексическом наблюдении, что позволяет выявить доминирующие стилистические и семантические закономерности в текстах Айтматова. Результаты исследования показывают, что Айтматов выстраивает целостную мифологическую модель, сохраняющую пространственно-временное мировосприятие древнетюркской культуры. Центральные

символические маркеры, такие как дерево, гора и река, формируют основу пространственной организации и влияют на структуру повествования, характеристики персонажей и тематическое развитие произведений. В ходе исследования выявлены повторяющиеся архетипические мотивы, специфические языковые маркеры и функциональная нагрузка мифологических компонентов в формировании авторской образности. Особое внимание уделено выявленным корреляциям между символическим пространством и трансформацией персонажей. Надёжность полученных результатов ограничена корпусом отобранных произведений и методологическими рамками частотного анализа, однако согласованность данных обеспечивает достаточную степень их обоснованности. Результаты исследования могут быть использованы в литературоведении, сравнительной мифологии, культурной антропологии и образовательной практике. В выводах подчёркивается центральная роль мифологических структур как семантических и композиционных доминант художественного мира Айтматова и предлагаются направления дальнейшего междисциплинарного анализа.

Keywords: Aitmatov, linguapoetics, linguastylistics, artistic text, aesthetic function, stylistic analysis, language of fiction, phrases, linguapoetic analysis, literary criticism.

Ключевые слова: Айтматов, лингвопоэтика, лингвостилистика, художественный текст, эстетическая функция, стилистический анализ, язык художественной литературы, словосочетания, лингвопоэтический анализ, литературоведение.

Chinghiz Aitmatov is widely regarded as one of the most influential voices of Central Asian literature, whose works have transcended linguistic, cultural, and geopolitical boundaries. His prose, deeply rooted in Turkic mythopoetic traditions, offers a unique synthesis of national heritage and universal human concerns. Through a distinctive blend of symbolic imagery, philosophical reflection, and psychological depth, Aitmatov constructs a literary universe in which mythological structures shape narrative development, character formation, and the author's conceptualization of space and time. Such complexity has attracted sustained international interest, making Aitmatov a central figure in world literary studies.

The global significance of Aitmatov's oeuvre is reflected in the broad spectrum of foreign scholarship dedicated to his works. As early as the 1950s and 1960s, his artistic talent was recognized in Europe. The French poet and critic Louis Aragon famously described "Jamilya" as "the most beautiful love story in the world" helping establish Aitmatov's reputation in Western literary circles and provoking scholarly interest in the cultural and emotional depth of his narratives [1]. In Turkey, the prominent literary scholar and diplomat Talât Sait Halman analyzed Aitmatov's contributions to modern Turkic literature, emphasizing the author's ability to fuse folkloric motifs with contemporary social questions. In the Anglophone academic sphere, scholars such as Andrew Wachtel have highlighted Aitmatov's role in shaping the broader landscape of Soviet and post-Soviet multicultural literature, noting the innovative ways in which his narratives bridge ethnic, linguistic, and ideological contexts.

These international perspectives underscore the relevance of conducting a linguopoetic analysis of Aitmatov's methods of character presentation. The integration of mythological archetypes such as the sacred tree, the mountain as an axis of spiritual ascent, and the river as a marker of transition-creates an artistic framework within which characters evolve psychologically and morally. Linguopoetic tools, including symbolic lexemes, metaphorical extensions, folkloric intertextuality, and culturally marked narrative formulas, function not merely as stylistic embellishments but as mechanisms of meaning-formation. Discovering how these linguistic and poetic devices interact with

mythological structures allows for a deeper understanding of the author's worldview and of the transformative journeys of his characters.

Given the persistent scholarly attention from diverse cultural traditions, the study of Aitmatov's linguopoetics holds significant value for world literature, comparative mythology, and cultural anthropology. It contributes to ongoing discussions on how modern authors reinterpret archaic symbolic systems, how narrative space reinforces character development, and how literary texts act as carriers of collective memory. By situating Aitmatov within an international academic context, this research highlights not only his national importance but also his enduring role as a global cultural mediator whose works continue to inspire interdisciplinary inquiry [2-4].

The methodological foundation of this study integrates linguopoetic, structural-semantic, and comparative approaches in order to examine the mechanisms through which mythological imagery and linguistic devices shape character representation in Chinghiz Aitmatov's works. The analysis is grounded in close reading of the author's narrative strategies, focusing on the interaction between symbolic lexicon, metaphorical structures, and culturally embedded motifs. Linguopoetic interpretation allows for identifying how figurative language, expressive syntax, and emotionally marked descriptive patterns contribute to the construction of character psychology and to the articulation of the author's mythopoetic worldview. Structural-semantic analysis supports this by revealing the functional roles of recurrent archetypes such as the sacred tree, mountain, river, and animal symbols and by demonstrating how these elements organize narrative space and influence character transformation. In parallel, a comparative perspective is used to align Aitmatov's mythological imagery with broader Eurasian and Turkic traditions, clarifying the continuity between ancient symbolic systems and their artistic reinterpretation in modern prose.

Discursive and narrative analysis further strengthens the methodology by examining how characters are shaped through inner monologues, dialogic exchanges, narrative focalization, and the interplay between realistic and mythological registers. Elements of frequency-based lexical observation are applied to highlight recurring lexical markers and the density of symbolic vocabulary, offering empirical support to qualitative interpretations. Contextual and cultural analysis ensures that the mythological and linguopoetic elements are evaluated within the historical, ethnographic, and philosophical framework of the Turkic world, allowing for a more nuanced understanding of Aitmatov's artistic intentions.

The material base of the study includes Aitmatov's seminal works containing pronounced mythopoetic structures and complex character development. These include "Jamilia", "The day lasts more than a hundred years", "Farewell, Gulsary!", "The white ship", and "The scaffold", complemented by the author's essays and interviews that clarify his artistic philosophy. Additionally, scholarly interpretations by international researchers- literary critics, comparatists, and cultural theorists — serve as secondary material to contextualize the findings and align them with global Aitmatov studies.

Through the integration of these methodological components and sources, the study achieves a comprehensive examination of how Aitmatov's linguopoetics and mythological structures function as key mechanisms of character presentation and narrative organization.

The methodological and theoretical basis of the work are the works of leading researchers as: A. Akmatyaliyev, K. Asanaliyev, V. Zhirmunsky, L. Gumilev, R. Lipetsk, E. Kreinovich, N. Nikiforov, N. Dyrenkov, A. Ostrovsky, A. Sagalaev.

The objectives of the research are: To determine the essence of the concept of image system; To determine the artistic structure; To analyze the image of the lyrical hero in the story; The stylistic techniques used by the author to create certain images.

Aitmatov's work is characterized by the perception of the surrounding reality as an integral and all-unified being, where man and nature are closely interconnected. As critics have repeatedly noted, the national image of the world lies in the context of Aitmatov's works.

Based on previous research by scientists, we have identified in our article three types of the main and frequently encountered conventional forms in Aitmatov's prose works according to their basic qualities: 1) Folklore type (folk songs, fairy tale, parable, myth, legend and religious history); 2) Fantastic type (personification, fantasy and science fiction); 3) Symbol and metaphor.

Next, we will consider each of the above-mentioned conditional forms separately using examples from Aitmatov's original texts, and explain their function in the writer's works.

Ch. Aitmatov absorbs the essence of folklore from different nations, proactively using folk songs, fairy tales, parables, legends and religious themes in his works. All this is closely connected with the childhood of the writer. Apart from the fact that Aitmatov was educated in Russian, he was already influenced by the legends of the peoples of Central Asia and the Kyrgyz epic *Manas* from childhood. The influence of folklore on Aitmatov can be seen in his creative path. The writer is able to emphasize the motives of the work with the help of Central Asian folklore. Folklore not only contributes to the development of the plot and the expression of deep thoughts of writers. Legend, parable and myth are a textbook for the moral education of the people, said the writer himself [6].

The use of materials from Central Asian folklore is a feature of Aitmatov's work in comparison with other Soviet writers.

There are folk songs of Central Asia in the story "Jamila", in the story "Early cranes", and in the novel "The day lasts more than a hundred years". Some songs are closely related to myths and legends and become part of a conventional narrative. For example, in the story "Farewell, Gyulsary!" a Kyrgyz folk song is repeated, performed by a camel who has lost her child: "Where are you, black-eyed camel? Answer me! Milk is running from the udder, from the overflowing udder, flowing down the legs. Where are you? Please respond. Milk is running from the udder, from the overflowing udder. White milk..." [6]. This song was repeated three times. The first time was after the Gyulsary were confiscated, the second time after the Gyulsary were castrated, and the third time after the death of Gyulsary from old age. Each time the song expresses the strong feeling of Tanabai, who does not have the strength to part with his friend Gyulsary.

Aitmatov creates a magical world of fairy tales: the boy gave names to all the trees and stones near the forest cordon. He also talks to animals, insects, flowers and grass, as if they have human feelings and they understand him. In the novel "The day lasts more than a hundred years" a traveling employee, Abutalip Kuttybaev, told Edigey to tell his sons about the Aral Sea when he himself was arrested. "Spring has come. Ducks fly to the Aral Sea, not knowing that hunters with guns are hiding near the shores where thick reeds grow. And then there's smoke and fire from the reeds, then hunters are shooting. The ducks fall into the water screaming. And others fly away in fright to the middle of the sea and do not know what to do, where to live now. And they're circling over the waves, screaming. After all, they are used to swimming off the coast. And they are afraid to approach the shores. This story is a fairy tale in its purest form, but Abutalip's sons believe in it and ask their dad to save the ducks. And father promised that he would chase the hunters away as soon as he returned [6, 7, 8].

The use of fairy tales in Aitmatov's prose not only accentuates the naivety of the little characters, but also enhances the tragedy in the works, as a result of which readers cannot accept violent plots.

In the novel "The day lasts more than a hundred years", a legendary love story is written in an abstract. In the short story "Genghis Khan's white cloud", the sequel to the novel "The day lasts more than a hundred years", another legend about the Saryozek treasury is recorded in an abstract. The novel "The block" tells the Georgian legend "Six and my seventh". The chekist Sandro successfully hid in a group of counter-revolutionaries led by Dzhokhadze and gained their trust. After the defeat

in the conflict, seven remained, including Sandro. It seemed that it was already impossible to start a great business again, Dzhokhadze and the guys decided to leave. On the night of the farewell, they sang songs first, and then got drunk. Sober, Sandro fulfilled his task like a communist he shot six comrades. Surprisingly, he also killed himself with a gun.

In the article “Echo of the World” Aitmatov writes: “Perhaps centuries later, our real story will be perceived as a legend, and future participants in one of these discussions will break many copies in search of its roots. And maybe they will think about the naively fantastic worldview inherent in humanity in the gray past, that is, in the XX century” [9].

A serious appeal to myths begins with the story “The white ship”, the legend of the Horned Mother deer, which is a myth about the origin of the Bugins (which means “deer”), one of the Kyrgyz tribes. The ancestors of the Buginians were originally engaged in nomadic cattle breeding on the Bassein Enesai. At the funeral of their leader, foreigners suddenly appeared, who exterminated all the Buginians, leaving only a boy and a girl who had gone far away when walking in the forest. They were discovered by a hostile tribe, and their khan ordered the surviving Kyrgyz to be killed by a Pockmarked, Lame old woman in the taiga. At the time of the murder, a Horned mother deer appeared, asking not to kill. Once, a lame old woman warned that these children would kill a baby deer, but the horned mother deer still saved them. She took the children from Siberia to the shore of Issyk -Kul. Here they settled, grew up and got married. They are the founders of the mighty Kyrgyz tribe, they themselves treated the Horned Mother deer as a Goddess, consider themselves her successors and call themselves “Bugins” [9].

The story “Piebald dog running by the edge of the sea” tells two myths of the Nivkh, a Far eastern people engaged in fishing. The first of these myths, Genesis among the Nivkhs, is about the Louvre duck.

The generalized imagination in Aitmatov's prose is an important reason for attracting readers. Starting with a plausible description of the surrounding objects, before he adds his own ideas, the images of people and animals strongly impress readers. Zoopersonification, the personification of non- animals, boundless fantasy, impetuous science fiction, not only make up the artistic world in Aitmatov's prose, but also represent effective ways of expressing artistic thoughts. In Aitmatov's works, many animals, especially domestic ones, have their own names. Some animals are present in the titles of the works, for example, “Farewell, Gyulsary!”, “The cry of a migratory bird”, “Early cranes”, “Piebald dog running by the edge of the sea”. Other animals also play important roles in Aitmatov's prose, such as the mother deer in the story “The whit ship”, the black camel Karanar in the novel “The day lasts more than a hundred years”, Akbara wolf in the novel “The block” and Jaabars in Aitmatov's latest novel “When the mountains fall”. The narrative in the story “Farewell, Gyulsary!” is conducted along two lines: one about the hero Tanabai, the other about the pacer Gyulsary. A person's life path is uneven, and so is a horse's fate.

The main images of animals in the novel “The block” are a wolf couple — Akbara and Tashchaynar. Their lives are always under threat from humans: twelve cubs have died due to human activity. In the third part of the novel, when Akbara and Tashchaynar noticed that their last three children had been stolen, they began to tear up livestock simply out of revenge, not out of hunger. The wolf was killed, and Akbara carried Boston's young son, who is the hero of the third part of the novel. Boston shot Akbara, not expecting that at the same time he would kill his son with his own hands. Aitmatov describes the wolf family in detail, it is characterized by humanity. Akbara and Tashchinar have completely turned our stereotype of wolves as cruel and merciless creatures upside down [10].

Compared to zoopersonification, the personification of inanimate objects is much less common in Aitmatov's work. But some points are also impressive. For example, at the beginning of the story

“The mother field” there is a dialogue between Tolganai and the field. This is, in fact, a spiritual communication between mother man and mother nature, who have suffered from all kinds of troubles and the elements.

At an early stage of his work, Aitmatov had already started using the symbol. For example, the twin poplars in the story “The first teacher” symbolize the sincere, undisguised love between Altynai and Duishen. But the symbol as a way of artistic convention is mainly used in the middle and late stages of Aitmatov's work. In the story “The white ship”, grandpa Momun tells the boy that his dad works on a white steamboat that sails to Issyk-Kul. Believing this, the orphan climbs the mountain with free time to wait for the white ship and watch it with binoculars from afar. At the end of the story, after seeing the death of the marals and the drunkenness of his grandfather, the boy desperately swam away to the steamboat. The white ship is a symbol of longing for the father and the embodiment of the innocent, naive soul of humanity's childhood.

The symbol in Aitmatov's prose is sometimes an integral part of myth, legend, religious history, science fiction and other conventional forms. The Louvre duck, as a mythological image, is symbolic in the story “Piebald dog running by the edge of the sea”. It symbolizes self-sacrifice. The land, created by her feathers, hindered the movement of the sea, and the sea did not tire of advancing on the land. Here, the land is a symbol of humanity's stubborn will in the face of nature.

Mankurt in the novel “The day lasts more than a hundred years” is a symbol of forgetfulness about the past. And accordingly, the white bird that flew out of Naiman-Ana's headscarf, shouting the name “Donenbai”, is a symbol of the memory of the history and tradition of mankind. There is such a description about the origin of the name of the wolf Akbara in the novel “The block”: “The wolf was called Akbara among the local shepherds, in other words, the white-haired one, but soon, according to the laws of language transformation, she turned into Akbara, and then into Akbara the great, and yet no one knew that this was a sign of providence”. In subsequent events, Akbara's main qualities are motherhood and a determined spirit to fight to survive [11].

In the novel “The brand of Cassandra”, almost no one understands the intention of the cosmic monk Philotheus. People treat the Cassandra brand as a sign of trouble and protest against its attempt to show who has a Cassandra embryo. The Cassandra brand has become a symbol of warnings and predictions that no one believes in. By the end of the novel “When the mountains fall” Tashtanafgan, an active participant in the Jaabars plan followed in mourning. And then he suddenly yanked off his military cap, which he valued so much, and threw it downhill. His action is a symbol of renunciation of thirst and hatred, as well as a symbol of human change for the better [11].

The forest cordon in the story “The white ship”, the Moyunkum savanna in the novel “The block” and the snowy mountains in the novel “When the mountains fall” are scaled-down copies of our Earth with limited resources. And the endless logging, the bloody raid on saigas and the hunt for Jaabars at any cost are a metaphorical description of the excessive extraction of resources by mankind. In the story “Piebald dog running by the edge of the sea”, a boat sails on a fog covered sea, and no one knows where it is going. This plot contains an allegory of the unpredictable future of mankind. The writer intended to call the novel “Hoop”. This referred to the hoop of man Kurtovsky, transformed into a cosmic hoop, superimposed on the head of humanity by superpowers in the process of competing for world domination... However, censorship quickly saw through the meaning of such a book title, demanded to find another name, and then Aitmatov settled on a line from Shakespeare in Pasternak's translation “The day lasts more than a hundred years”. At the same time, the writer proceeded from the fact that it is better to sacrifice the title than the content.

In the novel “The block”, the fate of the wolf is a metaphor for the fate of Boston. After reading this novel, it becomes clear to us why it was named “The block”. Aitmatov is trying to make everyone understand this truth — if people give themselves up to pleasure and sin, believing that there will be

a flood after me, then they will reap the fruits that they have grown for themselves. Instead of an epilogue, the novel “When the mountains fall” discusses the question of whether killing in battle is murder or not. On a dark night, the train in which the hero of the novel sits rushes to the front. The wheels rattled at the joints: kill — not kill, kill — not kill, kill — not kill... The alternation of sounds is a metaphorical expression of the hero's indecision over the kill to live paradox. Artistic convention is the product of a special author's concept that interprets the world in fantastic forms that have no direct equivalents in reality [15].

The evolution of artistic methods in Aitmatov's prose is obvious. From strict realism at the very beginning of his work to the introduction of legend and parable at the middle stage, Aitmatov constantly expands the scope of using conventional forms. Mixing different conventional forms, at a late stage of creativity, the writer develops a peculiar artistic style. One should pay attention to the fact that the use of artistic conditions not only does not contradict the realistic methods in Aitmatov's work, on the contrary, they also complement each other. Artistic convention in Aitmatov's prose, especially in the middle and later stages of his work, is not only a method of turning works into parables, myths and epics, but also a way of thinking about the eternal, about those categories of being that are essential to us at any historical moment, about the spiritual testament of past eras. We can say that Aitmatov is capable of both observing the real world and creating a fictional world. Moreover, he wonderfully combines both worlds into a single artistic system, in which there is a fusion of the imaginary and the real.

In Aitmatov's works, the writer's deep thoughts and original ideas are also expressed through artistic conventions. In addition, it is important to trace the relationship between the dynamics of the development of these thoughts and ideas with the dynamics of the development of artistic conventions. The spatial and temporal organization of Aitmatov's prose is quite complex. The plots of Aitmatov's works take place in the era of the creation of the world, in the biblical, nomadic, agrarian era, in the revolutionary and military years, today and in the future. From the point of view of space, the story in Aitmatov's prose can happen in the steppe, in the mountains, in the desert, in the forest, at sea, in a space station, even on a planet far from us. The fullness of time and space is a stage for creativity, where different ethnic groups, languages, creeds, traditions, customs, worldviews, value systems and ideologies meet. In terms of storytelling methods, Aitmatov has reached the highest level of using flashbacks, digressions, parallel and additional narration. In addition, a writer can describe the world from the point of view of people, sometimes even animals. So, in Aitmatov's prose, the boundaries of time and space are unclear. This situation is closely related to the use of conditional forms. A striking example is the novel cycle “The day lasts more than a hundred years”. This novel contains many conventional elements: the humanized camel Karanar, the tragic legend of Naiman-Ana and his son, Mankurt, the legend of love between Raimaly-aga and Begimai, the science fiction plot about the X-plane, the space station and civilization on the Forest Chest, etc. All this, it turns out, is unrelated, with reality. But in fact, all the plots in the novel are connected with the cemetery of Ana Beyit. The novel breaks through all kinds of space-time constraints, so everything that has existed since ancient times concerns this legendary place. All the stories related to Ana Beyit reflect the tragedies of an individual, the whole society and humanity at different times and in different spaces.

If we consider the titles of the novel, it is not difficult to find that “The day lasts more than a hundred years” speaks of time, of course, the plots of the novel take place not only in one day and not only on a small highway. But this is precisely the intention of the writer: the movement of the whole world is reflected in the smallest elements. In addition, the first name gives the current time eternity, and the second name adds tragedy to the great space.

Trains in these parts ran from east to west and from west to east... And on the sides of the railway in these parts lay the great desert expanses — Sary-Ozek, the Middle lands of the yellow

steppes... — This fragment is not repeated in the novel for nothing. The continuation of the novel is drawn from it – the short story “The white cloud of Chinghis Khan”, in which the ancient legend is connected with the tragedy of modern people.

Let's return to the epilogue of the novel “The day lasts more than a hundred years”. And this book is instead of my body, and this word is instead of my soul... — these two lines are a generalization of the entire epic novel. After reading the epilogue, the reader immediately feels that he has in his hands not an easy book, but a deliberate complex, saturated with the deepest thoughts and ideas.

The main moral issues reflected in Aitmatov's prose are the environmental crisis and the loss of humanity. To expose environmental problems, Aitmatov uses the legend of the Horned Mother deer in the story “The white ship”, the fantasy of Edigey's wife in the novel “The day lasts more than a hundred years” and finally, creates humanized images of animals and images of people without humanity in the novels “The block” and “When the mountains fall”.

Once, Aitmatov said with concern: “People, you have to live together sensibly! People, you have to be careful about your world! This is all content since the beginning of humanity, but it has never been as important as it is today. Since this concerns the existence of humanity, we should only think about the damage to the environment. I'm sure more and more people will understand this”. A typical example of the loss of humanity is the legend of mankurt in the novel “The day lasts more than a hundred years”. Using the legend, Aitmatov identifies two groups of people. The first group includes those who have forgotten their past and have become modern mankurts. Aitmatov strongly regrets that young people do not respect traditions, do not want to engage in traditional activities, and forget traditional culture, such as language, customs, and rituals. This theme appeared in the novels “Farewell, Gyulsary!” and “The white ship”. The author highlights the social problem with the help of the symbol in the novel “The day lasts more than a hundred years” the symbol of mankurt.

In his search for answers to moral questions, Aitmatov went through a process from clarification to metaphor. At first, he praised the determination and achievements of the Soviet people in rebuilding the world. Since the second half of the 1960s, the contradictions between humanity and nature, society and themselves have intensified. He realized that humanity's arrogance and cruelty in the face of nature, mutual deception and intrigue between people are the sources of humanity's tragedy. He covertly expresses concern about the future of humanity with the help of such conventional elements as the legends of the Horned Mother deer, the legend of the Fish-woman and the mankurt. Since the 1990s, the diplomat Aitmatov has truly felt the impact of war and globalization on the development of mankind, and has brought out his work in the form of science fiction in the novel “The brand of Cassandra” and legends in the novel “When mountains fall” so that readers would seriously think about these issues, which, apparently, are still far from us.

The analysis of Chinghiz Aitmatov's works demonstrates that his artistic world is constructed through a dynamic interplay between linguopoetic devices and mythological structures, which together shape both narrative organization and character development. By integrating symbolic lexicon, metaphorical systems, archetypal imagery, and culturally embedded motifs, Aitmatov creates a multilayered literary universe in which myth and reality coexist as mutually reinforcing dimensions. Characters in this universe do not merely inhabit a narrative space; they are deeply influenced by its mythopoetic logic, undergoing psychological and ethical transformations that reflect the author's philosophical engagement with memory, identity, and the human condition.

The study reveals that central mythological symbols such as the tree, mountain, river, and various animal images function as semantic and compositional anchors, structuring narrative time and space while guiding the reader's interpretation of character motives and emotional trajectories. Linguopoetic analysis shows that figurative language, expressive syntax, and culturally marked

narrative formulas are not decorative but rather fundamental to Aitmatov's method of unveiling inner realities. These stylistic and symbolic elements enable the author to articulate universal themes through the lens of Turkic cultural heritage, thereby achieving a synthesis of ethnocultural specificity and global human relevance.

Comparative perspectives and contextual analysis further confirm Aitmatov's significance on the world literary stage. His capacity to merge ancient mythological frameworks with modern existential concerns has drawn the attention of scholars across Europe, North America, and Asia, demonstrating the transnational resonance of his narratives. The findings of this research underscore that Aitmatov's works continue to serve as a bridge between cultures, embodying a literary tradition in which myth and modernity, collective memory and individual experience, coalesce into a unified artistic vision.

In conclusion, the study affirms that mythopoetic structures and linguopoetic strategies are central to Aitmatov's characterization methods and to the broader architecture of his artistic worldview. These insights contribute to a deeper understanding of his literary legacy and open pathways for further interdisciplinary research in the fields of comparative literature, mythology, cultural studies and linguopoetics.

References:

1. Aitmatov, Ch. T. (1981). Belyi parokhod. Leningrad. (in Russian).
2. Aragon, L. (1988). Predislovie. In: Aitmatov, Ch. T. Dzhamilya. Moscow.
3. Halman, T. S. (1990). Contemporary Turkish literature: A treasury of modern works in translation. Syracuse.
4. Wachtel, A. (1999). Remaining faithful: Literature, religion, and ideology in the Soviet and post-Soviet era. Chicago.
5. Aitmatov, Ch. T. (1991). Beloe oblako Chingiskhana. Moscow
6. Aitmatov, Ch. T. (1982). Sobranie sochinenii: v 3 t. T. 1. Moscow.
7. Aitmatov, Ch. T. (1983). Sobranie sochinenii: v 3 t. T. 2. Moscow.
8. Aitmatov, Ch. T. (1984). Sobranie sochinenii: v 3 t. T. 3. Moscow.
9. Mektep, (1991). 160 p.
10. Aitmatov, Ch. T. (1982). Dzhamilya. In: Sobranie sochinenii: v 3 t. T. 1. Moscow, 79–124.
11. Aitmatov, Ch. T. (1982). Pervyi uchitel. In: Sobranie sochinenii: v 3 t. T. 1. Moscow: Molodaya gvardiya, 239–286.
12. Aitmatov, Ch. T. (1982). Verblyuzhii glaz. In: Sobranie sochinenii: v 3 t. T. 1. Moscow: Molodaya gvardiya, 207–238.
13. Aitmatov, Ch. T. (1982). Rannie zhuravli. In: Sobranie sochinenii: v 3 t. T. 1. Moscow: Molodaya gvardiya, 13–601.
14. Gachev, G. D. (1982). Chingiz Aitmatov i mirovaya literatura. Frunze.
15. Levchenko, V. Chingiz Aitmatov. Moscow: Sovetskii pisatel', 1983. 112 p.
16. Mikhailova, A. A. (2001). Literaturnaya entsiklopediya terminov i ponyatii. Moscow.

Список литературы:

1. Айтматов, Ч. Т. Белый пароход. Ленинград, 1981.
2. Арагон Л. Предисловие. В: Айтматов, Ч. Т. Джамилия. М., 1988.
3. Halman T. S. Contemporary Turkish literature: A treasury of modern works in translation. Syracuse. 1990.
4. Wachtel A. Remaining faithful: Literature, religion, and ideology in the Soviet and post-Soviet era. Chicago. 1999.

5. Айтматов Ч. Т. Белое облако Чингисхана. М.: Планета, 1991. 320 с.
6. Айтматов Ч. Т. Собрание сочинений: т. 3 т. Т. 1. Москва: Молодая гвардия, 1982. 607 с.
7. Айтматов Ч. Т. Собрание сочинений: в 3 т. Т. 2. Москва: Молодая гвардия, 1983. 640 с.
8. Айтматов Ч. Т. Собрание сочинений: в 3 т. Т. 3. Москва: Молодая гвардия, 1984.
9. Мектеп, 1991. 160 с.
10. Айтматов Ч. Т. Джамия. В: Собрание сочинений: в 3 т. Т. 1. Москва: Молодая гвардия, 1982. С. 79–124.
11. Айтматов Ч. Т. Первый учитель. В: Собрание сочинений: в 3 т. Т. 1. Москва: Молодая гвардия, 1982. С. 239–286.
12. Айтматов Ч. Т. Верблюжий глаз. В: Собрание сочинений: в 3 т. Т. 1. Москва: Молодая гвардия, 1982. С. 207–238.
13. Айтматов Ч. Т. Ранние журавли. В: Собрание сочинений: в 3 т. Т. 1. Москва: Молодая гвардия, 1982. С. 513–601.
14. Гачев Г. Д. Чингиз Айтматов и мировая литература. Фрунзе: Киргизия, 1982. 284 с.
15. Левченко В. Чингиз Айтматов. Москва: Советский писатель, 1983. 112 с.
16. Михайлова А. А. Литературная энциклопедия терминов и понятий. Москва: Интелвак, 2001. 1600 с.

Поступила в редакцию
06.03.2026 г.

Принята к публикации
15.03.2026 г.

Ссылка для цитирования:

Mambetalieva S., Eshmatova G., Ormonova Ja. Linguistic and Poetic Analysis and Methods of Character Representation in the Works of Chingiz Aitmatov // Бюллетень науки и практики. 2026. Т. 12. №5. С. 716-725. <https://doi.org/10.33619/2414-2948/126/90>

Cite as (APA):

Mambetalieva, S., Eshmatova, G., & Ormonova, Ja. (2026). Linguistic and Poetic Analysis and Methods of Character Representation in the Works of Chingiz Aitmatov. *Bulletin of Science and Practice*, 12(5), 716-725. <https://doi.org/10.33619/2414-2948/126/90>