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## Typology of Plot and Images in Karakalpak and Kyrgyz Stories

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### ABSTRACT

The stories “Many Cranes Flew Away” by Karakalpak writer Shawdirbai Seitov and “The Early Cranes” by Kyrgyz writer Shingiz Aitmatov are analyzed in the article. Both works describe wartime village life and images of children. Moreover, the titles of the stories are very like. In studying this literary phenomenon in the literature of these two peoples, comparative typological and aesthetic analysis methods are used and their similarities and differences are defined.

**KEYWORDS:** story, writer, image, plot, typology.

The hardest time for the peoples who lived in the republics of the former USSR was in 1941-45, the years of the Second World War. The standard of living decreased while the number of death - toll in the war rose significantly. This tragedy left its indelible trace in the history. Therefore, that period has been so far one of the popular topics in the literature of all peoples who were part of the former Soviet Union. If we study the literary works about the war written during the war and later, we discover that the topic was depicted differently in them. Writers describe either the battlefield or the life in the home front. There are some works among them with very similar titles. Among them, we can single out the story “Many Cranes Flew Away” by Karakalpak writer Shawdirbay Seitov and the story “The Early Cranes” by Kyrgyz writer Shingiz Aitmatov. However, these two works have not been created in the same period. The story “Many Cranes Flew Away” by Karakalpak writer Sh. Seitov was written in 1965, while Kyrgyz writer Sh. Aitmatov’s story “Early Cranes” was published in 1975 in issue no. 9 of the magazine *Noviy Mir* (The New World) in Russian under the title “Rannie Zhuravly” (Early Cranes).

It was translated into Kyrgyz by Ashim Zhakhypbekov and published under the title “Erte Kelgen tyrnalar” (The Early Cranes) in issue No.9 of the magazine “Ala-Too” in 1978, (It was translated into Karakalpak by Uzakhbai Pirjanov). The main characters depicted in both of these stories are close to each other in their age and social status. These similarities were differently described by Karakalpak literary critics at that time, and later in their researches. Namely, the scientist A. Sultanov wrote that Sh. Seitov’s story “Many Cranes Went Away” absorbed many genre and stylistic peculiarities from Sh. Aitmatov’s works such as “Jamiyla” (Zhamiyla) and “Ana Jer - Ana” (Motherland). The story is also written in a lyrical form in the words of a boy named Sapar just like Sh. Aitmatov’s story Jamiyla.

It also has a narrator just as Tolganay in *Ana Jer –Ana (Motherland)*, who plays a major role in creating the plot, and composition, in depicting the characteristic features of other heroes and the picture of the period, who generally, stands in the ideological and aesthetic center of the work.

The entire story, the emotional and expressive quality of the work is depicted through the internal feelings, observations and evaluations of Sapar, the lyrical hero just like Sh. Aitmatov's stories.

Just as in Sh. Aitmatov's stories, all work in this village was carried out by children and mothers, old people, not to mention disabled war veterans. Having said this the researcher F. Sultanov pointed out that Sh. Seitov had been impressed by Kyrgyz writer Sh. Aitmatov and learned some styles of depiction from him [2]. However, this caused contradictory arguments. The story "Many Cranes Went Away" describes events of the war period and could be like the stories "Jamiyla" and "Motherland" by Sh. Aitmatov. However, its plotline, images and idea are completely differ from them.

In our opinion, the plot and characters of the story "Many Cranes Went Away" are much closer to the story "The Early Cranes" rather than stories "Jamiyla" and "Motherland".

Secondly, the style of this work by Sh. Seitov is not like that of Aitmatov's. Sh. Seitov's character's language, psychology and outlook differ from each other, they also differ from Aitmatov's characters. The influence of the ideology of the time of creation is reflected in Seitov's story "Many Cranes Went Away". It is felt in the introduction of a Russian man into the production and idealization of his image. Therefore, the incident with a fire, linked to the image of Petka, turns into polemic in the story "Many Cranes Went Away" [3].

While A.N. Veselovskiy, theoretician of historical poetry, explains that typological phenomenon is the "self-appearance" of a certain phenomenon in certain literature [4, 304], V.M. Zhirmunskiy calls it "phasic analogue" or "phasic parallels" [5, 149]. D. Dyurishin considers them as phenomena having no contact-genetical connections [6, 183]. A. Kasimov says that the literary similarities happening without direct relationships may be explained by their "creation in analogous or similar historical and social conditions" [7, 24].

V.M. Zhirmunskiy's researches discovered two laws of typological similarities: similarities in eposes occur in closely related nations or in peoples whose social conditions are similar to each other.

A. Durishin divides literary typology into three groups: social typology, literary typology and psychological typology. He also shows characteristic features of each kind.

The typology in the works by Sh. Seitov and Sh. Aitmatov chosen for this article can be explained in connection with the social conditions in which they lived, poetics of their works, and their creative laboratory.

As we mentioned above, the story "Many Cranes Went Away" by Sh. Seitov and the story "The Early Cranes" have typological similarities.

Firstly, the typological similarities in these two stories may be explained by the closeness or likeness of writers' viewpoints, secondly, by the fact that the childhood of both writes fell on the period of war. They created images by typifying the events that they witnessed and experienced.

In the article named "Talent and Fate", the author writes about the main character of his story "Many Cranes Went Away" Sapar and his parents, fellow-villagers, classmates, Gulasen, her younger brothers and sisters, and the events that served as the basis for creating the image of Petka, a Russian boy brought from a war-torn

region [8]. If we rely on the data provided in the article by the author, our opinion will be clearer and more reliable: Sapar is the name of the writer's elder brother; Petka is a Russian boy whom the writer's father brought with him from war. Moreover, the author spent his childhood in the places where the events of the story took place and he himself experienced some episodes of the story. Therefore, the events that had been kept in the memory of the writer since his childhood served later as the basis for the writing of the story. We should not admit on this account that it is an autobiographical story or a memoir. It is a real belles-lettres. The writer depicted artistically the events that he saw, witnessed and experienced by skilfully portraying the images, and adjusting composition. The events of the war are reflected in volume four named "Atlanshash" (Set off!) in his tetralogy novel "Khalkhabad" and in the poem "Har bir khosyghymda urys sarsyghy" (All My Poems Smell of War) in the collection of poems and verses "Zhollar" (Roads).

The life in the home-front during the war is depicted in the stories "Jamila", "Ana Jer-Ana" (Motherland), "Betpe-bet" (Face-to-face), and "Erte kelgen tyrnalar" (The Early Cranes) by Kyrgyz writer Sh. Aitmatov. The characters in the story "The Early Cranes" may have been taken from real life and processed by the writer. Because its characters and some events are portrayed in the following excerpt from the essay "Manas Atanyng akh khary ham kok myzy" (The White Snow and Blue Ice of Manas-Ata), which was published 1975, in issue 3 of the magazine "Kyrgyz Culture":

"The falling loose snow ... is the white snow of Manas-Ata who got enraged at the severity of winter..."

The wageworkers' silhouettes are hardly seen through the curtain of the falling snow... Surroundings are quite, in the constant snowfall, I could recognize my classmates' voices: Baitik, Tairbek, Sattar, Anatai, and Sultanmurat. I am shy to come closer, I have not seen them for a long time, and I do not want them to see my tears tricking down my face. An incident occurred in that winter. In the mid of the night I was awakened by a loud sound from the strong knock at the window. Somebody kneeled from the saddle and shouted shaking his whip:

\_ Wake up farm labourer! The horse isn't in the stable! I came out running.

I saw men from each house of the street coming out putting on their clothes, hardly finding their sleeves to put into their hands. When we neared the stable, loud voices could be heard. When the guard went to sleep after the midnight, some people stole two horses from the outermost stable."

The events from the writer's life described in this essay may have been developed, rewritten and included into the story "The Early Cranes". The names of his classmates Sultanmurat and Anatai, named in the essay, were later also included in the story [11].

The similarities of events in these two stories reveal that at the time of war the two nationalities were citizens of the same country and their living conditions did not differ significantly from each other. In both stories people had to keep children from school in order to go to virgin lands to take up farming. Gathering in great harvest in virgin lands was the main goal at that time, because there was not sufficient workforce to bring fertilizers and dig irrigation ditches to bring water, as small children, elders and invalid war veterans could not do such work. The character of Sapar created by Sh.Seitov turns out efficient though he does not hold extraordinarily responsible position as Sultanmurat in "The Early Cranes". Due to war, he parts with his childhood and works side by side with elders. As a result, his thinking style and psychology becomes similar to those of elders. The events in the story are described in Sapar's language.

The major methods used to create the main character of the story Sapar, his inclusion in the story as the main participant, witness and observer of the major events of the story, details, dreaming, portrait, movements, landscape, letter, and the dialogues of the character. When we one reads the story, it seems as if the main character were retelling the events (after the period described in the story) that he experienced in his life. Events are evaluated from Sapar's point of view. The descriptions of landscape in the story are closely connected with the image of the character and with events of the period, and serves properly to depict the situation in the given period. For example, by details "the cloud which retreated to the west", "the black cloud which looks like a worn out cloth" help refer to the upcoming victory.

The events in the story "The Early Cranes" (Sh. Aitmatov) start on page three. In this story, the event of 1943 is described. The members of the team "Landing Party" Sultanmurat, Anatai, Erkinbek, Khubbatkhul and Ergesh start their work under the supervision of the collective farm chairperson Tynaliev. As their work was to look after the horses, they had to tend a herd of horses day and night in winter. With the onset of spring, they go to Aksai to sow crop. Their work does not go well, as thieves steel four of their horses.

When Sultanmurat pursues them, they shoot down his horse. The story ends with the description of Sultanmurat guarding the body of his dead horse from wolves.

As for "Many Cranes Went Away", it ends with Sapar's going to the virgin land with his parents to be engaged in farming, his carrying out difficult tasks along with elders, his bringing a Russian boy Petka to his father's house, his father's military conscription, achieving record harvests in the autumn, and coming back to his own village and going to school, preparing for lessons with his classmate Gulasen, Petka's making friends with small brothers and sisters of Gulasen, finally, Petka's getting burns while trying to save them from fire and meeting with father in a sad situation. In the story "Many Cranes Went Away" the impact of the policy of the period, when work was written, is too strong. In 1960s, the inclusion of hero of Russian origin in fiction becomes popular almost amongst all writers.

As we mentioned above, if the events of the production are connected with the life of the writer, the choice of heroes for his works will depend on his creative intentions. The idealization of Petka's image (the incident with fire) was criticized in the 1960-70s by literary critics. This character was included in the story when it was rewritten for the second time.

Therefore, these two stories have some differences along with similarities. Although the similarity of the two stories are seen in their descriptions of the images of "cranes", the artistic functions laid on them differ from each other. In Sh. Seitov's image of cranes, characters of men who went to war and could not come back alive are typified:

"The soldier whose unshaven beard is washed with his tears":

➤ How many cranes went away!... - he murmured.

Yes, there were plenty of them, plenty; I wonder where most of them were left? Tell us cranes if you have your tongues, tell us! Where is my elder brother, where is he? Tell us cranes, tell us!

A- a-a- h?! ... - he groaned" [9, 241]

In this excerpt also the spiritual condition of the hero (Sapar), full of nostalgia, is depicted. From beginning to end of the story, the image of cranes seems to be Sapar's support, his sympathizer, and herald of good news.

From the concept and viewpoint of the hero of the story, a young boy, the cranes are portrayed as “messengers”. The images of geese and cranes of which Sapar read in the epos *Alpamys* are “transferred” into the composition of the story. The goose, on whose wing *Alpamys* wrote his letter, becomes the ideal for the boy after his reading the epos. The image of birds is reiterated in the story in several places with the help of poems, written during the war in the language of children:

Cranes, hey cranes,  
The tweeting cranes,  
Bring a piece of news,  
From my brother in the war. [9]

The crane – is elevated up to the level of an image expressing the inner feelings, nostalgia, and the psychology of the hero. The stylization of the birds’ image just as in the folk lore means that even in the 1960s fiction the folk lore traditions were still popular.

As for the Kyrgyz writer, he symbolized the image of cranes. The signs of folk lore tradition is not used in his work “The Early Cranes” as it is done in Sh.Seitov’s story. In Sh. Aitmatov’s story, early cranes are portrayed as the symbol of goodness and great fertility [10].

While the themes of similarity in these stories include (peace), their plots include (events during the war), their images makeup comprises (main characters: boys, their parents and collective farm activists, classmates, the main character’s close girlfriends, the images of cranes), their differences are reflected in the relations between Sapar and Gulasen (Sh. Seitov), between Sultanmurat and Myrzagul (Sh. Aitmatov), also in the inclusion of the Russian boy’s image and the incident with fire (Sh. Seitov), and in the events which cause problems for the team of workers sent to the virgin lands to reap more crops.

Thus, each of these two stories known under the title “cranes” will find their place in the history of the literature as the original works.

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