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**КОНЦЕПТЫ ЖИЗНЬ И СУДЬБА В РОМАНЕ “ПЛАХА” Ч.АЙТМАТОВА**

**Concepts of *life and fate* in the novel “The Scaffold” of Ch. Aitmatov**

In this article, the authors set the task to scrutinize the philosophical, spiritual and moral concepts of fate and life in the context of Ch. Aitmatov's novel "The Scaffold". Observations over concepts in the context of the novel allow us to agree with the definition that "the concept is the essence of the concept, manifested in its meaningful forms - in the image, concept and symbol." Concepts in the context of the novel are connected with the content structure of the text not only with an associative link, but also directly. Concepts of life and destiny are comprehended in full form, not only in connection with the content of the work, but also in the fact that they repeatedly function in the text as nominations actively participating in the semantic organization of the text.

 Key words: concept, destiny, life, philosophy, spirituality, morality.

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В данной статье авторами ставится задача рассмотреть философские, духовно-нравственные концепты *судьба и жизнь* в контексте романа Ч. Айтматова «Плаха». Наблюдения над концептами в контексте романа позволяют согласиться с определением что «концепт - сущность понятия, явленная в своих содержательных формах – в образе, понятии и символе». Концепты в контексте романа связаны с содержательной структурой текста не только ассоциативной связью, но и напрямую. Концепты *жизнь* и *судьба* осмысливаются в полной форме не только в связи с содержанием произведения, но и тем, что они неоднократно функционируют в тексте как номинации, активно участвующие в семантической организации текста.

**Ключевые слова:** концепт, судьба, жизнь, философия, духовность, нравственность.

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 Авторлармен мақалада романның «болмыс түсінігі – тұжырым ретінде, өзінің мазмұнды түрлері – түсінігінде, кейпінде және белгісінде» қарастырылатынына келісу пікірі талқыланады. Романның мәтініндегі тұжырымның мәтіннің мазмұндылық құрамымен тек біріктіру байланысы емес сонымен қатар тікелей байланыста екенін ескерген жөн. *Тағдыр* және *өмір* тұжырымдары тек мәтіннің бір бөлігі ретінде ғана қаралмайды, сонымен қатар сол мәтіннің семантикалық құрылуына белсенді түрде ат салысады.Ашық және жасырын әлемнің бағыты ретінде, *өмір* және *тағдыр*тұжырымдары романда *қиын өмір*, *ауыр тағдыр* сынды сын есімдермен байланысады. Әдетте бұндай мәтіндер адам өміріндегі айтулы оқиғаға байланысты келтірілген философиялық ойларда кездеседі. Бұл мәтіндерде *«өмір», «тағдыр»* сөдерінің әдеттегі үйреншікті мән-мағынасынан да терең, ауқымды, автордың жеке басына қатысты мағына жатқанын байқауға болады. Автордың жеке басына қатысты *«өмір-тағдыр, тағдыр- өмір»* терминдерінің ерекше мақсатта қолдануы неізгі түйін сөздердің өзара байланысын ашады.

**Түйін сөздер**: *концепт, өмір, тағдыр, палсапа, адамгершілік.*

 This article aims to consider philosophical spiritual and moral concepts of fate and life in the context of Ch. Aitmatov's novel "The Scaffold".

 For thirty years Aitmatov's novel "The Scaffold" has been living in the reader's mind. The novel was written in 1986, after which Chingis Aitmatov was recognized as one of the leading writers of the twentieth century.

  The unusual title of the novel immediately attracted the attention of readers and critics, and to this day it awakens in the reader's mind thoughts and feelings, sometimes leading to some confusion. The title, nominated by a half-forgotten word, is still being comprehended, causing various disputes and reflections. If you compare it with the title of the novel by P. Proskurin "Fate", then "The Scaffold" will appear to be its logical continuation, but with a more tragic overtones.

 As you know, the first sign of a fiction is its title - one of the strong positions of the text. The title is both a component of the plan of the collapsed content, and the organizing element of the entire text. In the content structure of the work, the title has an essential role: it conveys in a concentrated form the basic theme or idea of the whole text. If the concept is the title, then this title allows you to understand the design of the work and to outline the semantic "headline - text" communication lines.

 The heading with a multivalued semantics in full sense is perceived retrospectively, since such a title in the text is consistently enriched by stylistic connotations. Each title performs a thematic function in the text.

 One can single out typical cases of the name of a work of art in several components of the content structure of a work: the main concept is called, which is the center of the plot action. The heading, which has the structure of a word combination or sentences, can call at once two components of the content structure, so, the title of the novel by V. Grossman "Life and Fate" - contains two concepts fate and life

 A novel by Ch. Aitmatov "The Scaffold" about the tragic destinies of people, this is an open book about the life and suffering of people of his era. The scaffold is fate, it is a case, sometimes tragic, which a person experiences, threatens him with a block and can deal with it.

One of the first critics of the novel, A. Akmataliev, believes that "in its artistic content," The Scaffold "refers to the novel-tragedy. At the same time, the novel can not be confined to the framework of the tragedy. The tragedy is a good lesson for today and for the future. " Summarizing his analysis, the critic continues the original thought: " The Scaffold", or its artistic essence, should be defined as a novel-tragedy. But this tragedy is special: in the novel it serves as a great lesson for the present and future, it states the idea that terrible mistakes must not be repeated, that in life new ways, new spheres of reason and mutual understanding can always open up "[1, p.457, 470].

 If this is a novel-warning, then the author should have called his novel somehow different. Why "The Scaffold"? The answer can serve as an interpretation of this word in the dictionary of S.I. Ozhegov in the second meaning: "in the old days: the stump of a tree on which the head of the executed was cut off, and also the platform on which execution was executed; And also to adopt: **to condemn oneself to imminent death**. Lie down, ascend to the block. Put your head on the block. "

 The heroes of the novel Obadiah and Boston deliberately choose the same way of life, which leads them to the block. Although, as Gachev notes: "Both Obadiah and Boston are two possible variants of human behavior, which can be designated as: Freedom or Fate?" [2, p. 598].

G. Gachev correctly argues, linking the appointment of "the scaffold" with the end of a person's life path: "By the way, why" The Scaffold "? After all, in fact - the "Cross": the way of the cross of self-sacrifice. But the frontal place among the people-farmers is signified by the tree symbol, whereas to the nomadic people, cattle breeders, the blood symbol is more characteristic ... "[2, p. 598].

 So, the block is the frontal place, the place of execution, where blood is spilled, where the life of a man is cut off, where they rise against their will.

 Obadiah and Boston voluntarily elect the scaffold. It turns out that Scaffold and Fate are contextual synonyms, lexical nominations of similar concepts. "Fate" in the context of the novel is the "life path", and "block" is the finale of this life path, defined and oriented, it would seem, consciously and voluntarily chosen fate.

 Professor of the University of Arizona, John Garrard, who analyzed the novel "Life and Fate" by V. Grossman, in the article "Internal Freedom of Life and Fate", the person's destiny actualizes the semantic opposition: the person's life path: "the reader comes to his own awareness of the fact that no one Is free to choose fate, but everyone is free to choose the life path under any circumstances. "

 All the explanatory dictionaries of the Russian language underline the common root of the words "fate" and "court". Thus, in the Explanatory Dictionary of V. Dahl, the word "fate" is not singled out separately; It is in the nest of words derived from the word "court", and is interpreted as "a court, a court, a court and a massacre".

 This origin of the lexical nomination of the concept "destiny" of interest to us is not accidental: both the person himself and the people around him, when talking about fate, discuss the results of the individual's life path, evaluate his life. In terms of intercultural comparisons it is interesting to note that in the Scandinavian languages the word "log" has a common root with the word "law", and it is not a question of legal laws, but of ancient, established norms and customs of people's lives.

 For centuries, the established spiritual norms of the hostel, usually coexisted in the minds of Obadiah and Boston and conditioned their conscience, which ultimately led to the fact that they themselves prepare a "massacre" for themselves. All this predetermines their behavior, because in another way they cannot think, so they doom themselves.

 These long-term norms refer to spiritual / ideal values - spiritual values. They are the highest moral and aesthetic values associated with the intellectual process, are durable and reflect the idea of the most important ideals of human life: about goodness, justice, honor, loyalty, patriotism, love, friendship, decency, honesty [3, p. 455].

 Parallel to the fate of Obadiah and Boston in the novel represented the fate of our "younger brothers". "In these parts, the fate of a new wolf pair - Akbar and Tashchaynar - was formed ..." In this context, the combination of "composed fate" displays the ambiguity of the word "fate."

 In the Academic Dictionary of the modern Russian literary language, its following main values are distinguished: 1) a combination of circumstances, a spontaneous, independent of the will of man, the course of events, luck, unexpected strikes, destiny; 2) share, fate, life path; 3) the history of the existence of something, the future of the given object. Vladimir Dahl adds to this: the ways of Providence, as well as inevitably in everyday life, and the Explanatory Dictionary of the Russian language, edited by D.N. Ushakov is a "confluence of circumstances."

All the values of the concept in question, marked in dictionaries, are, as it were, taken into account and used by the author in the context of the novel, especially the "confluence of circumstances" and "fate, the life path".

 "Obadiah Kallistratov hoped that sooner or later fate will give him the opportunity to reveal the essence of his conclusions to people, for, as he believed, everything goes to the fact that people themselves will want to know about their relationship with God in the post-industrial era, when the power of man reaches a critical phase ".

 "Now his fate depended on the people with whom he came here, as they believed ... It is difficult to establish what a human life is. In any case, the endless combinations of all sorts of human relationships, all kinds of characters are so complex that no super-modern computer system is able to synthesize the general curve of ordinary human nature. "

 The Lexical nomination of the concept life in the Dictionary of the Russian Language S.I.Ozhegov is interpreted in the second sense as: The physiological existence of man, animal, all living things. Life can be given to someone (give birth); Life can be bestowed on someone (pardon the convict); Life can be risked, life can be saved by someone, life can be put for someone, for something (die, die for ...).

 Thus, observations of concepts in the context of the novel allow us to agree with the definition that "the concept is the essence of the concept, manifested in its substantial forms - in image, concept and symbol." Concepts in the context of the novel are connected with the content structure of the text not only with an associative link, but also directly. Concepts of life and the imagination are comprehended in full form, not only in connection with the content of the work, but also in the fact that they repeatedly function in the text as nominations actively participating in the semantic organization of the text.

 Concepts life and destinies, denoting the objects of the visible and invisible world, in the context of the novel combine with adjectives a difficult life, a difficult fate, a complicated life, a complicated fate.

 Such judgments are usually characteristic of texts devoted to the philosophical comprehension of the most important events taking place in the life of a person. In them there is an actualization not only of the traditional meaning of the words "life", "destiny", but also individual enough.

 Author's, individually-specific use leads to the fact that the meaning of key words (or dominants) is determined by mutually comparable nominations: life and destiny, fate and life.

"And it turned out that the longer he lived in the world, the harder and harder it became to live, and not so much to live as to understand the meaning of life."

 "Every word of the baby drove his father into raptures. Through him, Boston comprehended the deep, hidden meaning of life, concealed in attachment to the child and to his mother. That was the ultimate and ultimate point of fate destined for Boston. "

 The perverse fate in a short time changes the life of the young Obadiah and the life of mature Boston, leaving them no hope for the future. Probably, therefore the novel is called "The Scaffold".

 In the work of the outstanding Spanish poet of the late Renaissance, Felix Lope de Vega, one of the poems is called "Stanza about the vicissitudes of fate." In the poem by the author the fate already in the title is defined as wrong, as something changeable, like the moment of life. Lope de Vega consistently expresses the holistic idea that destiny is a misadventure occurring in a short span of life, during which cities and empires collapse, the rich can wake up poor. But "everything is worse - happiness, one hour lost, the lucky person became unhappy."

 Fate and life are what connects or dissolves the past and the future. Fate is a case, life is an instant: "Even a moment is a long time, so that the accident with us is heard." In the context, values are realized: fate is a confluence of circumstances that do not depend on the will of man; Life is an event in which a person participates.

 In the semantic aspect, the concepts fate, life require additional explanations on the part of the author, the explication of his thoughts in concretizing statements. The semantic convergence of the concepts of life and destiny is conditioned by the entry of these concepts into the subject area "man" and by the regular combination of words life and fate with the name of its bearer, for example: "The fate of Prometheus" is an ancient, as a world, human and divine, historical paradox. "" Prometheus, or Life of Balzac "," Olimpio, or The Life of Victor Hugo "- in the headlines of A.Morua's works the concept" life "is written with a capital letter.

 "We know that the writer's work can not be explained only by his Life; We know that the most significant events in the Creator's Life are his works. But the life path of a great man in itself is of great interest. Balzac, whose philosophy was based on the idea of the unity of the world, more than once said that "the mysterious laws of flesh and feelings" govern creativity, as well as Life "(A, Mauroy).

 The convergence of fate and life, and accordingly the desire for their "docking" in the semantic field is the most important result of the functional activity of the nominations in question in terms of their interaction. Fate, like the "mysterious laws of flesh and feelings," can control a person's life and lead him to a scrap.

 The question «How does a man be a man?» sounds in «The Scaffold» in a new way. This question should not remain unanswered, because a person must understand his personal **fate**. In the interweaving of whatever events the life of Obadiah was portrayed in the novel, one can note that his **idea** is accompanied by the idea of the ballad "Six and the Seventh" [1, p. 462].

 Consequently, the concepts of **life** and **fate** have many common contexts, but for them, the statements (combinations of words) formed by them are different for them (they can serve to distinguish the meaning of linguistic units). Thus, fate for Boston can be heavy and blind, and be associated with the freedom of Obadiah [2, p. 604].

 "His **fate** fell **heavily**: his father died in the war, when he studied in the second grade, then his mother died, and he was indebted to everyone only for himself, only for his work, he, as he understood now, went to a certain goal set himself stubbornly, unswervingly, Day in and day out, worked tirelessly and believed that only this could be the meaning of **life**. "

 "And only once **the blind fate** put him on his knees and made him bitterly repent, and from that time he knew the weight and bitterness of doubt ..."

 Thus, the interaction of the concepts under consideration the fate and life are traced in the context of the well-known novel "The Scaffold" by the outstanding contemporary writer Ch. Aitmatov who believed that if fate still governs a person's life, then his person should be able to dispose of his life himself.

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