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Artistic-Aesthetic and Functional Functions of The Poetics of Sound, Smell and Color Image In Chingiz Aitmatov's Early Stories (Based on the Material of the Story "Face To Face")

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Abstract. *In Chingiz Aitmatov's short stories, the color palette plays an important characterization-descriptive role. Among the landscape and lyrical digressions, harmoniously given colors are often given on the eve of the appearance of one or another character or their performance, thereby defining the author's attitude towards them. Achromatic colors - black and white – also take the lead in the story "Face to face". This is the reason for the contrast of strong colors in the landscape image. The colors associated with the image of bride Saida are bright, white. During the dynamics of the plot of "Face to face" story, odoristics, its moods and appearances also change. The smell of tobacco, which is familiar and even pleasant to smell, becomes "heavy" towards the middle of the story, and towards the end, it acquires a nauseating, bitter and stinky tone in connection with the image of Ismail.*

Key words: *"the image of bride", "the smell of tobacco", the Kyrgyz family, artistic-aesthetic idea, the background of the village life, eye-catching-color-images aspect, the uniqueness of national thinking and mentality, lyrical digressions.*

Introduction. The story "Face to face" is considered an important stage in Chingiz Aitmatov's creative development. By the time of the creation of this work, the writer had become a skilled artist. Because of this, now in the story, the clarity of the psychological image, the wide-ranging plot lines are clearly and completely observed. The work describes the hard life of the Kyrgyz family in the dark war years, showing all the hardships of the war: the painful work of women in the fields, the flickering eyes of hungry children, the infamous black letters that came to the Soviet Union. The tragedy of the young Kyrgyz woman Saida - she turns out to be a deserter-fugitive and the wife of a murderer - is depicted against the background of the village life.

In the story, Mirzakul, who returned after losing one of his arms in the war, is described in

sharp and clear lines. His hunched body, crooked fists, and loose-fitting clothes became a symbol of people's anxiety, patience, and endurance. He is the support of the soldiers' wives and widows who are waiting for their husbands, supports them with kind words as much as he can, comforts them. In this work, the writer Chingiz Aitmatov turns for the first time to the personal materials hidden in the depths of his heart, to the unforgettable childhood memories of the terrible war years. The main artistic-aesthetic idea of the story is to show the fugitive-deserted soldier, and to describe the heart and soul recovery of an ordinary woman who has overcome the customs and tyranny and realized the criteria of happiness and justice in the universal concept. The writer convincingly manages to show Saida's anguished mental dilemma and the hungry world of a fugitive soldier.

The story "Face to face" begins with a deserter-soldier fleeing from service and war. The character of the hero of the play, the fugitive soldier Ismail, corresponds to the vivid image of the existence-life he aspires to, which is depicted in black tones, but stylistically vividly. At the beginning of the work, the fate of the hero is described from a distant perspective, there is a distance between him and the reader who perceives him. The writer can distinguish foreground and background, more superficial and closer layer and deeper and distant layer in the image of visible and audible events. For example, he describes what surrounds the hero at a certain moment: "No one got off the train. "Which station is this?" no one shouted and asked: the whole echelon that had come is sleeping sweetly... After a while, a man who secretly broke away from the wagon ran, crouched between the bushes on the bank of the ditch, and disappeared from sight. Suddenly, a loud "Chur-r-r" sound was heard. The man with the rifle got up and ran, immediately threw himself on the ground and became silent."[1] Then the author describes to us the "distant" things from the point of view of the hero: "The echelon crossed the bridge and approached the tunnel. When the flashing red lights behind it disappeared, the steam roared with all its might, as if saying goodbye to the little station that had calmed down a little. His voice, which sounded far away, reached the mountain rocks and shook the whole place, startling even the chicks who slept in the poplars from their sleep. After the noises died down and the disturbed chicks calmed down, the man who got off the train and was hiding in the bushes began to pant and breathe as if he had come out of water. As the echelon moved farther and farther away, the sounds of the wheels hitting the rail became more distant. Poplars shed their leaves last night. Dark night in the Karatag gorge..."[2,6]

First, let's consider what the hero felt during the escape, what the author describes with the help of odorocolophonic linguistic units, which are the object of our study. "Fire-red" fire was glowing in the steam oven, and people-soldiers were sleeping in the wagons. This is a symbol of the war, where the fire has taken the flame, people must go down there, be thrown. A characteristic feature of this image is that Chingiz Aitmatov remains true to his style, he does not describe the details of the war, he stops at the very beginning of the image of the war. Because he experienced the war as a child. Because of this, the war takes on a special tone in his image. As if the wheels of the train on which his hero was riding "stopped" without reaching the front, this person does not enter the battle. He runs away and thereby separates himself from the people, breaking the boundaries of morality and universal values. Therefore, the "ear-piercing whistle", a sound image, knocks him to the ground. At this point, we should emphasize one thing: the skilled translator Asil Rashidov did not always observe adequacy in the translation into Uzbek language. We will focus on the topic and problems of translation in the next chapter of our research. But at this point, we should note that the sentence "Раздался пронзительный свист" in the original text is rendered in the translation as "a loud whistling sound of "Chur-r-r" was heard" caused a violation of the pragmatics of the text. The sound of a sharp whistle, a phonological element, emphasizes the moment of the hero's spiritual collapse and makes himself aware of it. But he does not stop, he does

not think, he waits for the departure of the train and temporarily "keeps silence". Then the "tunnel" begins in the hero's life - this is the reason for the painful and haunting "squeal" of the train in the dark. This person leaves alone, saves his life, and only his breathing is heard. The poplars "sigh" as if in regret, the smell of the autumn leaves reminds the image of something lost, unrepeatable. Here, one feels the inextricable connection of the spiritual beginning in the human heart with the environment and nature. This feeling is enhanced by the refrain-repeated words: "Dark night in the Karatag gorge...". At this point, we regret to point out a mistake made by the translator. In the original Russian, this last sentence reads: "Темна ночь в ущелье Чёрной горы...", meaning "The night is very dark in the Black Mountain gorge", not "dark night". The change of word order in the sentence has changed the pragmatics of the meaning, the practical effect on perception. At first glance, it seems like an insignificant shortcoming, but if we take into account that it has a great impact on the poetic perception of the artistic text, it becomes a serious shortcoming. In addition, eye-catching-color-images aspect, form the node of the composition of the plot of the story.

After that, the writer tells about the life of Saida, a "young bride" who misses her husband who went to the front and lives with memories of her happy past. The environment around the hero is described in the story in an extremely objective way, as if from a distance, from one side. The image of the evening of the young "bride" plays an important role in the text. Chingiz Aitmatov expresses audible and visual images through a synthesized image of sound phenomena, color palette and odorisms: "When Saida bathed in a stream in the evening and got into a bed under an apricot tree, he felt that the pleasant smell of running water was coming from his body, lying down enjoying the icy water, and becoming even happier..." [1,10]. In the black sky of the night, a bunch of burning stars were shining like white pearls above his head. The cool wind from the mountain would seep in from the bottom of the blanket and caress one's face. A quail was walking along with the water that flowed from the other side of the ditch, among the clover that had come to the middle of the harvest. The mint on the side of the stream was also emitting a fragrant smell..."[1,10]. All this was a sign of Saida's happy days, and now he lay in remembrance of these days. It is after the description of this night that the reader sympathizes with Saida, worries her, and thinks with her. These dreams are broken by the "knock" of the window. Saida's "mother-in-law's son" or as it is translated "mother-in-law's son" has returned. The uniqueness of national thinking and mentality fulfills its function - by whispering imitation, Saida exaggerates the emotional perception of the text, she cannot suddenly call her husband by name. Ismail smells of sharp tobacco, a typical soldier's smell. Over time, during the dynamics of the plot, odorism, its smells, and appearances also change. The smell of tobacco, which is familiar and pleasant to smell, becomes "heavy" towards the middle of the story: "As darbadar, who covered his face with a dirty scarf, trampled over his overcoat, and wore a salted and smoked shack, appeared on the doorstep on a stormy night. When he recovered a little from the cold, he had such a heavy cough!"[5,29]. Towards the end of the story, the smells associated with the image of Ismail take on a nauseating, bitter and stinky tone: "Ismail's hands slipped from his shoulders, grabbed the collar of his shirt and squeezed hard. He shakes his wife grunting with force, the stench of half-raw, undercooked meat wafts from her mouth" [1,68].

Odoristic details are consistently accompanied in the text by coloristic and phonological units. They also play an important role in providing artistic aesthetics and compositional structure of the work. The color palette plays an important characterological-descriptive role. Among the landscape and lyrical digressions, harmoniously given colors are often given on the eve of the appearance of one or another character or their performance, thereby defining the author's attitude towards them. Achromatic colors - black and white - take the lead in the story. This is the reason

for the contrast of strong colors in the landscape image. The colors associated with the image of bride Saida are bright, white. In the image of the night of bathing, which we have given above, she is surrounded by a peaceful beauty in bright colors.

Olatov, who is sung in several parts of the story, is depicted in blue and white colors; it is not for nothing that these songs excite Saida. Blue is the color of the sky, the color of life, and white is a symbol of purity, and love for Olatov, a symbol of the homeland, can be felt from afar. Seeing mothers watching their children go to war, Saida feels sorry for them, and agrees to sacrifice herself for them. While they are doing this, the woman knows that her fugitive husband Ismail is waiting for her, she should be grateful, she does not want to anger God by calling him a fugitive. As long as he was alive for the woman. There is Chotkal, covered with white and blue snow, behind the peaks that are not as big as human feet. Saida wants to go to those parts with her husband and have an honest marriage, where no one will touch them.

In the finale of the play, Saida's grief and anxiety causes her to become a "white-haired" woman and rise beyond the reach of Ismail. White hair is immediately replaced by gray, which is a sign of suffering and misery. And the image of Ismail covers the palette of colors in black and dark. The portrait of him drawn after his escape is unique: "In the cave he does not see the sun, cannot breathe the wind, his face is like dirt, a beard grows ungracefully on his bulging cheeks, sometimes his gaze hardens, black dots in the pupils of the eyes shine with hidden anger and cruelty in the eyelids, his bitten lips turn pale" [1,44]. After Ismail's treacherous crime, the color of the aul also changes: "the aul became empty, the chimneys of the mud smoked and fell into silence, and above it, at the height of the unruly night, the peaks of the high mountains stood in silence." [1,53] Ismail gradually turns into a predator, the author uses bistiar epithets characteristic of animals to describe him. At first, he is likened to a "creature" sitting in front of a fire, his "wild eyes glittered with darkness and evil", then he turns into an insatiable wolf, and the writer paints his portrait in the appropriate tone: "He smoked a cigarette once more, his face was covered by the lower jaw It was illuminated in a reddish color, and from the darkness we could see wet lips and monstrous nostrils." [1,54]

The great German philosopher and writer Goethe considered the color red to be scary and believed that the sky would be filled with this color on the Day of Resurrection. A colorful epithet applied to Ismail evokes a similar impression on Saida, and the doomsday for the woman begins. Ismail is captured by the soldiers, but the monster manages to do his job - he kills Mirzakul. It seems that with the help of coloristic details, Ismael's character traits are revealed, his inner world, his perception are reliably drawn.

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