

DUALITY AS AN ELEMENT OF THE FIGURATIVE STRUCTURE OF PHILOSOPHICAL PROSE IN THE WORKS OF T. PULATOV

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Annotation: *The problem of artistic speech is always in the spotlight. However, the polemic is against those who underestimate the paramount importance and necessity of analyzing artistic speech. In this article we will analyze the image of duality in the work of Timur Pulatov.*

Keywords: *duality, artistic image, structure, truth, problematics, plot, heroes, philosophy.*

Philosophical problems have become one of the most significant in the prose of the last decades of the XX century. Research in the field of philosophical thought, especially the works of M. Heidegger, J. Derrida, N. A. Berdyaev, who study personality, its relationship with the world of the environment, undoubtedly contributed to this. Man has always been and remains the focus of attention of philosophers dealing with the meaning of existence and the nature of man. The XX century gave them the opportunity to raise the question of the existence of man in the modern apocalyptic world, to write about the aggression and hostility of the world, to pay attention to the process of self-destruction of man. Then the writers turned to the topic of the fate of man and humanity with the desire to find the reasons for the events taking place in society. This led to a more thorough analysis of nature and the inner world of man, as the integrity of man, the connection between humanity and the cosmos, macro and micro, the unity of man and nature were often discussed. The emphasis on the spiritual expression of human nature leads to the realization of philosophical prose. Turning to the literature of Central Asia, it should be noted that philosophical prose has gained considerable weight in the XX century. In recent years, it has been enriched by the works of Nurpeisov, Alimzhanov, Seisenbayev, Aitmatov, Platov, Zulfikarov, Yakubov and many other writers. The problem of personality, self-identity and its relationship with world reality are the main themes of modern philosophical prose, which has entered a new stage in the literature of the Central Asian region.

T. Platov's prose is connected with the general process of development of modern literature, primarily with the need to comprehend the complexity of being, which manifests itself in the strengthening of mythological elements. The use of myth helps to clarify the philosophical issues of creativity, namely the meaning of human existence, the alienation of personality, the problem of the correlation of the world and the forces of harmony and chaos in this world. Against the background of these general philosophical problems, the authors manage to raise a number of moral issues, such as the problem of universal guilt and responsibility of a person for interfering with the fate of nature and his neighbors with his thoughtless actions. One of the distinguishing features of his work is the principle of duality in the creation of his characters. In philosophy, the duality of all phenomena and objects is one of the foundations of the worldview. It is well known that the principle of duality has been present in literature for centuries. It finds its manifestation in myths (twin myths) and in the theme of masks and masquerades, which touch on issues of an existential order, such as the search for the true self and the problem of identity (not) identity.

E. M. Meletinsky connects the image of a double in culture with twin myths and archetypes of a cultural hero and a trickster: "The alternative between the variants of a trickster-brother and a trickster-the second person of a cultural hero is not accidental. The

twin myth is used here, and the connection and similarity of twins lead to their well-known identification. Therefore, this complex also contains the distant roots of the motif of doubles and duality, which received deep development only in the XIX - XX centuries, starting with the Romantics" [1, 39]. Under the duality of E. Meretinsky implies the most common and most obvious type of duality - "twin-parodial relationship". According to this scientist, gemini is a reinterpretation, and sometimes a parody of a romantic model, so twins often unite in a parody relationship. Duality has become a value of modern literature. Its deep universality and appeal to the eternal problem of the mystery of human consciousness are always in demand, and in this sense the artistic potential of the phenomenon of duality in literature seems inexhaustible. However, doubling as a phenomenon is interpreted differently depending on whether it is given attention in epic works or in classical fiction.

T. Pulatov's works in many respects bear signs of duality: different genre trends and literary traditions, conflicts between the main characters and internal contradictions between integral characters. This feature of Pulatov's worldview was noted by A. Bocharov. "In all his novels, it is easy to recognize the overcoming of contradictions, duality in the name of unity, duality arising not from the absorption of one by another, but from their coexistence in internal tension." Novel duality plays an important role in the creation of the character system in the novel "Tarazi the Turtle". The image of the scientist is being developed in a novel way, in opposite directions: testudologist Tarazi and Bessaz act as a "high" hero and his "low" likeness. This is a typical novel development of duality, since "novel duality is born from the meeting of opposite forms of value attitude to a person," as mentioned above.

In the farce, the scientist and poet Tarazi is replaced by Judge Bessaz. Bessaz introduces an element of comedy into the plot, parodying and not respecting the actions of the hero-demiurge. The Trickster is characterized by "werewolf", that is, the Trickster can turn into animals, birds and insects. The transformation of a figure into a turtle sounds with some irony. It is known that in many beliefs of ancient peoples, the image of a turtle was associated with the foundations of the universe, wisdom and life experience, the turtle was considered a highly spiritual being. However, in Pulatov's work, the turtle symbolizes completely different human qualities, such as fear, adaptability and unwillingness to think about the eternal problems of being. And, perhaps, another symbol of this image can be material happiness and career success.

As a result of the experiment, Bessaz temporarily turns into a human and realizes his mistake, but cannot overcome his dark "animal" side. Then the pelvis ossifies again, is encased in a shell and eventually loses its human qualities... The elusive nature of transformation as a social evil stands in the way of the scientist. Bessaz's turtle temperament overwhelms him, and his fear of the world forces him to withdraw into his shell without even trying to understand it. The character of a young civil servant, the social environment in which he lives, and, above all, his desire to exist on the level of instinct, without much need for a thinking apparatus - that's what turns Bessaz into a turtle again.

Tarazi does not bring his experience to a successful finale - he suffers defeat.

"But what's the mistake? It's one thing if a fall, venality, moral vice made him a beast... Another - if it is inherent in the family ...

- It is difficult for me so far... But I think that spiritual corruption has accelerated physical corruption..." [2, 166]. This is the diagnosis of Tarazi's testudologist.

If the image of Bessaz (thanks to his transformation) is closer to a fairy tale, then the image of a Testudologist is absolutely realistic. It resembles the image of medieval people who brought the fire of knowledge and art to people. Tarazi lived at a time when creative people were interested in many things, and there were no boundaries between physicists and lyricists (for example, Omar Khayyam was a poet and a mathematician). People like Tarazi could

make discoveries and create beautiful works of art. Thinkers, however, suffer from eternal loneliness. The reasons for this are numerous and varied. His introversion stems from his superior intelligence, extreme asceticism, and intolerance of all forms of nonconformity - both social conformity and religious dogmas. In his wandering life, this man of Eastern Enlightenment had only one disciple and colleague: Armon. However, the student is still very young, and, in addition, his high-ranking father is against his son doing testudology, and tries in every way to prevent this. After Tarazi's death, the fate of testudology seems to be a foregone conclusion.

Tarazi is great for his kindness and humanity. He understands that the cause of his tragedy lies in an insoluble contradiction. It is possible to give a reptile the appearance of a person, but under the current state of things it is impossible to achieve the stability of this appearance. It will be just "a biped without feathers, not a Man." Tarazi abandons his attempt and leaves. He leaves with the thought of the death of theology, which will soon be forgotten by people. But her mistake in the name of humanity can help other scientists establish moral and ethical standards for their work. All living beings yearn at least sometimes, at least for a moment. The novel "Turtle Tarazi" ends with the words that all things strive for the human, higher, spiritual; this longing is the key to the inevitable triumph of man.

Any philosophical work can be a story about the soul, a reflection on life and its meaning, on the problem of being and the relationship of a person with the surrounding world. It is correctly said that real prose cannot be philosophical. This remark applies as well as possible to the prose of the writer T. Pulatov. The problems raised by the author are eternal and relate to existential issues. In Pulatov's works we see not only the broadcast of otherworldly personalities, but also universal questions that concern every reader.

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