

The Poetic Cosmology of C. Aitmatov and the Ontological Fourfold (Das Gewiert) of Heidegger

C. Aytmatov'un Poetik Kozmolojisi ve Heidegger'in Ontolojik Dörtlüsü (Das Gewirth)

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Abstract: Trying to make a comparison between C. Aitmatov and M. Heidegger at first look could be seem strange. But such a comparison is actually important in one hand not only for understanding the philosophical foundations of artistic outlook of Aitmatov and in another hand to demonstrate the existential-phenomenological rootedness of ontological ideas of Heidegger. For although there isn't any knowledge if they were ever meet in real life, yet it is obvious that they were close "friends" in the dimension of thinking, understanding of Genesis, they search and experience the spiritual dimension of that era, the glory of which is not in the least connected with the names of these geniuses thought and speech. From Heidegger's point of view, philosophy is the doctrine of being. He is the founder of a grandiose, harmonious and detailed philosophical theory of being. Starting to compare the ontological ideas of the thinker and the artistic images of the Kyrgyz writer, we consider it necessary to emphasize that the word "being" in Aitmatov's works (especially in the works of the mature period of his work) expresses not the limited meaning of everyday language, but rather the high and strictly defined content of philosophical language, where it is necessary to distinguish between being and its being, where we are talking about the "truth of being." And Aitmatov's artistic experience provides a very definite reason for reasoning in terms of ontological difference, here-being and other-being, comprehension of true being, event, quaternity, that is, in terms of Heidegger's ontological concept. As a result, in this paper we will try to explore their philosophical and poetic acquaintances by referring to their main views, concepts and books.

Keywords: Aitmatov, Heidegger, nature, ontology.

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Introduction

Aitmatov and Heidegger. How justifiable is the proximity of these high names? At first glance they are quite far from each other; it seems to be no connection between the two. Therefore, as an orientation for the reader I suggest a few points. In this case we are speaking not about a direct influence or borrowing. We find some harmonies, parallelisms in works of these authors and teachings of these thinkers in a particular point of view, more precisely, in terms of understanding of the interrelations between man and the earth, thought and the landscape. Such a comparison is important not only for understanding the philosophical foundations of artistic outlook of Aitmatov, or to demonstrate the existential-phenomenological rootedness of ontological ideas of Heidegger. The main thing is a philosophical pondering of the mysteries of human existence. The most difficult thing for a man is to be a man every day and Aitmatov thinks the same way. Moreover, almost the same thing said by Heidegger. We believe that the great representatives of the spiritual culture of the twentieth century are connected by the historical and existential ground of their thinking.

I. Aitmatov As A Philosophizing Author

Chingiz Aitmatov and Martin Heidegger were contemporaries. In a sense, they lived and worked in the same era. Their time has left its traces in the bright creations of both. They are spiritually akin to the sense having a relation between literature and philosophy. In other words, on the one hand Aitmatov is usually and quite rightly considered as a “philosophizing author”, which is clearly manifested in the mature Aitmatov, on the other Heidegger is a “poetic thinker” which is undoubtedly typical of Heidegger-2 (the stage of creative thinker after his famous treatise “Being and Time”, though, I think there is a Heidegger-3, or “middle Heidegger”. I will elaborate on that another time). In the texts of Chingiz Aitmatov, as far as we know, the name “Heidegger” is not found. An author who rarely mentions of famous thinkers, he has his own, “artistic” aim, as in art it is not necessary to support the ideas, thoughts, beliefs with big names, the walking authorities. However, his artistic works and other texts (interviews, articles, etc.) clearly indicate that the author is able to think in the best sense of the word, philosophize correctly and thoroughly, deeply metaphysical spirit permeates the essence of Aitmatov’s art images and ideas. We



believe that the philosophical works of Aitmatov's energy has its source not only in natural talent, in having an inherent thinking, but also within a range of philosophical and intellectual heritage of human experience.

It is known that a Soviet author Andrei Voznesensky had a great opportunity to talk face to face with the number one philosopher of the twentieth century, (the "molar of the philosophy" as the poet calls him) Heidegger. But as far as we know, Aitmatov did not have such a meeting. Martin Heidegger discussing the most dizzying philosophical problems, often refers to the artistic experience of different eras, while having a natural predilection for a certain circle of poets. But in his texts, there is no name "Aitmatov". It goes without saying that this is not a reproach to the thinker and "minus" to author. We are trying to point out the mere fact that the famous philosopher and the famous author without being personally acquainted in real life (it is unknown if they knew each other or not) were close "friends" in the dimension of thinking, understanding of Genesis, they search and experience the spiritual dimension of that era, the glory of which is not in the least connected with the names of these geniuses thought and speech. The soil of the spiritual and intellectual kinship is, in our opinion, what is known as the easiest and most mysterious word in the history of mankind, metaphysical experience of "being". Rather, it is the love of true being, a passionate desire to understand true meaning of "being", constant questioning of what it means to be in reality.

"Once again, I find myself in front of the small painting in a simple frame ... It is as plain as the earth depicted in it". So begins the novel "Jamila"- a significant work by Aitmatov. Now what does the "as plain as the earth" mean? What does the author mean and how it is perceived by readers? Why simplicity, "a simple frame", "a small painting", "as plain as the earth" - from the very first lines of the story these concepts are accentuated? Of course, in connection with the subject of our reflections in the minds of readers who are familiar with the work of the author first and foremost there is the image of Mother Earth, leading a quiet and friendly conversation with Tolgonai (the "Mother Earth" novel). Clearly, this is an unusual ("complex") image: the land speaks in human language, listens to confessions of Tolgonai which has become a tradition, supports, and comforts her, along with her it is going through the grief and joy of life. Based



on some examples from world literature, the heroes of various works sometimes turn to land with words “Oh, Mother Earth”, etc., receiving an answer from time to time, but more often taking her silent witness. And here we can see a completely different story. However, here again the image of the earth is quite simple, in a sense, a “classic”. The reader quickly accepts the rules of artistic convention (“this is the author’s reception”) and does not bother himself/herself with unnecessary puzzle-like interpretation of artistic images without resorting to special aesthetic and hermeneutical tools rather he/she understands that it is an annual visit to her native field, and by talking to herself Tolgonai tells her tragic story to readers. Mother Earth is almost a normal image in world culture since the era of myths, legends, and fairy tales. So, we celebrate the fact that in the early works of Aitmatov’s land is the land, as it is given to ordinary consciousness, or the writer’s own words, “simple land”. But this simplicity has its own complexity, of course.

What is the Earth? Is it a celestial body, one of the planets of the solar system as science describing it? Existentially and in a phenomenological way, land is a place of residence of people, living environment, a solid foundation on which people stand and walk, work and rest, human living space, the earth is the fields and mountains, forests and the sea, endless edges on four cardinal directions. Kyrgyz people anciently say “jer-suu” (literally – “land-water”), i.e., land and water (spring, river, lake) which is understood as something united, called with one word and means the natural environment as a whole. When people say “el-jer they mean people” and “land of these people” and this word consisting out of two words means “society”, “the local community”. But to describe, understand, embrace in the thoughts the Earth, as evidenced by this intellectual experience of mankind, is not easy. Earth is “complex”; this is not only said because of the point of view of natural science research, but because it is “the land of the people”. It’s not about geography, but about *geometafysics*. For us, “geometafysics” – a scientific term is designed to identify the complexity of the ideas about the relation between human beings and the Earth; it is a concept which underlies human actions, behaviors, intentions, and emotions. In this case, *geometafysics* is not an abstract philosophical system



(and not “geophilosophy” of Deleuze), but the deep structure of artistic thinking.

In this regard, the first published work of Chingiz Aitmatov is a story called “Paperboy Dzyuo”, which describes an unpretentious event on Japanese land, of which an aspiring writer must have known only from books and the newspapers. Why not homeland, Kyrgyz land? If we want to bring some importance to this issue in the beginning of his understanding of the artist, we can see that apart from anything else, the reason for this choice, it seems to me, is the following: it is easier to “literary” describe the strange, distant, rather than native. Here at hand certain patterns of literary descriptions, literary techniques. It’s hard to write about what is close to your understanding and native, about the “being-there/presence” (*Dasein* by Heidegger), about own life, about own experiences. What to write, why, and how, these painful questions are natural to the young writer. How and what to say about homeland?

In the Kyrgyz language novel *Jamila* was first published under the title *Obon* which means “The Song”. This is the key to a “beautiful love story” (as we know, such an important consideration came from Louis Aragon, who translated “Jamila” into French and introduced this young Kyrgyz writer to the world). Why does Jamila fall in love with Daniar? At least it started with Daniar singing. Daniar’s songs were unusual, great, and mysterious. So says the narrator about this: “Listening to Daniar, I wanted to drop to the ground and hard, in filial obedience to hug it just for the fact that a man can love it so. The first time I felt then, as awakened in me something new that I did not know how to name it, but it was something irresistible, it was the need to express, yes, to express, not only to see and experience the world, but also to share with others vision, thoughts and feelings, to tell people about the beauty of our land just as enthusiastically as Daniar could do it. I froze from the instinctive fear and joy of something unknown. But then I did not understand what I need to pick up a brush” (Aitmatov, 1978, p. 481). So, the question is about the birth of the artist, about the “origins of artistic creation” (Heidegger, 2008, p. 77). We must pay attention to the neighborhood of the words; “fear” and “joy” which expressed significant onto-existential concepts and experiences. In the context of our discussion this is significant, and the fact that in this case, “earth” and



“world” mean the same thing. This is related to semantic simplicity of concepts.

The day when Daniar performed the song, Jamila also sang. She sang “seketbai-a Kyrgyz “love poem”. Whereas Daniar’s songs were about his homeland:

My mountains, blue-white mountains.

The land of my ancestors, my father! (Aitmatov, 1978, p. 476)

In Daniar’s heart he was an artist. Jamila had spirit kindred to his, which is why she recognized in him an artist and fell in love with him. Seit has become an artist, inspired by Daniar’s songs. Aitmatov’s Daniar was not a composer, not a poet, these songs were not of his own creation; but he was spiritually in the space of art, existentially knew what it means to “be an artist”. Art is to create a perfect image of the Earth, help people learn the world around us, to understand the order of things, to be a real man. At the same time, “Earth helps us to understand ourselves as no books would help.” (Exuperi, 1982, p. 29). This contradiction is only apparent.

In the context of all that has been said, as we see the plot of *The First Teacher* also begins with a reflection of the artist at the easel, in front of his painting, though still incomplete, unfinished. And here is a clearly present understanding of the motive of artistic creation, birth of art, and here is the root cause of all - love. That is the Great Love that creates an artist, love for life, for the Earth to the Other. To love and to be is the same.

Now with all this in mind, in terms of geometaphysics I divide the creative way of Aitmatov into three stages: 1. *Tales of the Mountains and Steppes*, 1952-1966; 2. *New Tales*, 1966 – 1980; 3. Novels from 1980. With all my non-confidence in any “isms”, I would name them as follows: the stage of “socialist romanticism” (not in the sense of literary criticism), the stage of “criticism” (in the sense of Kant), the stage of “nihilism” (in the sense of Nietzsche and Heidegger). Of course, such a division is rather arbitrary. But it gives an opportunity to instrumentally highlight some significant moments in the evolution of the artistic thought of the author, to reveal the hidden structures of individual literary images.

So, in the first phase of Aitmatov’s creations the Earth as a whole is a “simple land”. We are dealing with a “normal” image of the Earth.



“Discourse on the Earth” is based on the principles of classical rationality. Earth is seen in the horizon of the classic mind.

In this context, according to the author the novel called *Farewell, Gulsary!* is a turning point for his artwork. Relatively speaking, we have a “new Aitmatov”. As part of our reasoning, it is natural to ask what has changed in terms of geometaphysics? Now the image of the Earth is a complex, multi-dimensional, “non-classical” image. The image of the Earth is becoming decentralized. A union of “man-terrain” becomes a multi-layered, saturated with symbolic content. In particular, the Earth is perceived and “described” through the view of Gulsary’s pacer when it was a foal; when he became a famous pacer, pride, and descriptions of the people; and when it did the last steps on this land. In general, the metaphysical component of the Earth’s image is clearly indicated. In the “White Steamer”, there are four corners of the world: “Here is your river. Here is your sky. Here is your land. Here we are, born from one root with you” (Aitmatov, 1978, p. 223). Then the “new cosmology” of Aitmatov has risen. Here, the sky, the earth, people. Where are the gods (or God)? This is the question from the point of view of “fourfolds of Heidegger.”

II. Heidegger As A “Poetic Thinker”

In other words, Heidegger’s ontological revolution is recognized by almost all: adherents of fundamental ontology, and its opponents. As clearly evidenced by numerous publications and research in the field of contemporary humanities artistic legacy of the great thinker gives an extremely rich material for ontological thinking - and not just-provoking. There is no doubt that Heidegger has created a new language of philosophizing. Among the innovations of “Bavarian magician” is the key concept of a “new beginning of thought”, to which relates the “fourfolds”. In the crudest presentation, “fourfolds” mean the following: the sky and the earth, the people (“mortals”) and the gods (God, the divine) are the same. Heaven and earth form a single axis, the other men, and gods, and at the intersection of these axes-Being, Being as Event is resided. They are inseparable from each other, always together. Saying “heaven” means naming the other three at the same time. And so on. The content of “fourfolds” consists of the rich relationship of the sky, the earth, the people and the divine, and these relationships are arranged in a certain way. “Earth and sky, gods, and mortals



themselves united with each other, mutually belong together in single monosyllabic fourfolds. Each of the four in its own mirror reflects the essence of the other. Each in its own way reflected in its own essence within union of the four. This reflectivity - does not display any image. Reflectivity, illuminating each of the four, lets their own true essence in a simple awarding themselves to each other. In this highlight of specular each of the four plays in favor of each other. Realizing-giving reflectivity of each of the four releases to the freedom its own essence but binds such free to monosyllables their essential interbelongliness..." (Heidegger, 1997, p. 324).

"We refer to the event of the mirrored game one-addition of earth and sky, divinities and mortals world... "World find the truth in reconciliation." (Heidegger, 1997, s. 324). This gives a completely new ontological view of the world (see Dugin, 2010; Malpas, 2006; Radloff, 2007). What is the meaning and truth of life-through the prism of Heidegger's "fourfolds" we have a new way of thinking about our human life, of our era, the future of human civilization. Heidegger "did not invent" it all. "Fourfolds" is not a beautiful philosophical fiction of the imagination. As a conceptual design it expresses the fundamental features of the human understanding of the world in general. Something similar occurs in the traditional Kyrgyz model of the world. In Ancient-Turkish Yenisei writings, it is noted: the world is arranged so that the blue sky is above, black earth is below, a man is in the middle. In the epic "Manas" the image of the main character is drawn as a pillar between heaven and earth. We can think of it in terms of a "world tree". Here you may notice the presence of the fourth ontological element - divine. Earth and Sky - symmetrical, they reflect each other. "The Mother Earth' by Aitmatov in Kyrgyz called as "Samanchy jolu" ("Milky Way"). And it is not by accident. On the one hand there is the Earth - "Mother Earth", on the other hand, the Sky - "Milky Way - and in the middle - human being, namely the history of Tolgonai.

In another story called "Meeting with my son" (short story) - there is a meeting of the father with the earth, where before the war he lived and worked with his son who was killed at the front. The old man wants to "bow to this earth". "This is the land where his son has lived". Here, God is "on earth" (Aitmatov, 2008, p. 412). Here we can see the "fourfolds" in miniature.



Again, *Obsessed with Being*- the book which is written by Benno Hübner, former follower of Heidegger, is devoted to a critical analysis of the work of the thinker. One could say it this way: Romeo being, and as in the Eastern culture, Majnun being. This is Martin Heidegger. The same characteristics are quite legitimate in relation to the creative aspect of Chingiz Aitmatov. Such a comparison is used not to glorify the creation of the writer (this idea would look like nonsense). It retains its grandeur and without such a comparative ontoanalysis. There is a different question.

“... I often ask myself: maybe love is the same inspiration as the inspiration of the artist, the poet? Looking at Jamila, I wanted to run into the steppe and scream, asking the earth and the sky, what do I do, how can I resist this incomprehensible anxiety and joy”. (A very interesting point: asking the almost-Kantian question “what should I do?”, one of the three famous questions of Kant, the narrator asks the earth and the sky, and there, as in Heidegger, the people, and the gods. J.B.). And one day, I think I found the answer.” (Aitmatov, 1978, p. 487). And the answer was: Daniar who “sang about love”. Seit wanted to “draw them” - Daniar and Jamila. “I said to myself that we should see the earth as Daniar sees it, I’ll paint Daniar’s song, I will also have the mountain, prairie, people, grass, clouds, and rivers.” (Aitmatov, 1978, s. 489). So ordinary and simple. But we are well aware that this is a special picture. Being an artist - love the earth, love life, see and sing about the Earth as Daniar sang-that is what tells the story “Jamila”. Love and inspiration, anxiety and joy are non-coincidentally words.

In a similar way, Kemel the hero of the story called “Camel’s Eye”- writes poetry, his “inept, clumsy lines” about the “Anarhan country”, while “painfully puzzled as to how to find those right words to express his dreams...” (Aitmatov, 2008, p. 418). Again, the problem of description, the artistic expression that is constantly worries any true writer. As a solution we would like to mention two additional points that are relevant to the theme of “Aitmatov and Heidegger”. Here, in this story, the mentioned idea is then presented in a monumental novel: *The Day Lasts More Than a Hundred Years*: the soul of a man must meet the breadth and complexity of the world, a man has to withstand the pressure and pull of his residence. “You have to stand right where you are. While you will not fall” - thinks Kemel



(Aitmatov, 2008b, p. 411). Here's an ontological core of personality. Here we meet the thinker's deep and difficult passages on the relationship between man and place: The second. "Above me was the high, high sky, around me stretched the huge, huge land, and I myself seemed to myself a little, small, lonely, wandered here from nowhere..." Aitmatov, 2008b, p. 415). In Heidegger, "being-toward-death." A word Kemel- "Do not worry, I'm just-a water carrier. I'm still going to dominate and over this land and over the machines"- (Aitmatov, 2008b, p. 400) sounds like the words of a man of Heidegger's "nihilism" era.

In this context in his "new stories" Chingiz Aitmatov's image of the earth is polymorphic. These stories are emphatically presented the cosmological nature of the earth: it is one of the "world" elements. The Earth as a support element is the artistic vision of the world. In "Spotted Dog, Running along the Seashore" we can see the suppression of two elements, "droned and drudged the sea in darkness, raiding and smashing on the rocks. Stone hard earth was hooting as reflected the impact of the sea" (Aitmatov, 2008c, p. 304). "And so they are within a confrontation beginning from the creation, since the day when day began, since the night when night began, and will continue to be, all day and all night, while they will exist in an endless time" (Aitmatov, 2008c, p. 305). The very vocabulary here - element, light and darkness, day and night, the creation of the world, being ("exist") - sets up in the reader's mind in a cosmological way, means the horizon of eternity to reflect on the relationship between the man and the world, speaking in philosophical language, calls for transcendence. What period of time are we talking about? About that time, when even "the earth did not exist", but there was only "the great water". And also, a duck - Louvre. It makes a divine act. "And then Louvre, the duck sat on the water, pulled feathers from her breast, and has created the nest. And from that floating nest began to form the earth" (Aitmatov, 2008c, p. 322). That's right: the earth is a nest of humanity. It is then the journalists of the space age (or the age of nihilism) wrote: the land was, it turns out, a prison, now a man was released. But no. The earth is and will be a nest for a man, and true freedom of man lies elsewhere. Reflects on it Aitmatov. "The sea does not love him (man), because he tied to earth more..." (Aitmatov, 2008c, p. 318). Nivkh fishermen took to the sea and became heroes of the universal



tragedy. On one side the sea, on the other hand, “people” - they were in a fog. And this is no ordinary mist, but the great. “Rain did not move. It seemed inconceivable that something monstrous as any other substance, unearthly, breathing with dank humidity, engulfed the whole world and the earth, and sky, and sea...” (Aitmatov, 2008c, p. 354). Without a doubt, the image of the Great Mist has a symbolic meaning, which needs a modern explanation.

We can see the same meanings in the “Lament of Migratory Bird” - a work of mystery. In the form in which it fell into the hands of readers is a small story, a piece of the promise of the writer of the novel. The text concisely given a novel content that clearly indicates that Aitmatov thought of something big in terms of artistic creativity. But why the novel was only a “promise” when there seems to be enough time and creative energy of the author? Of course, there may be different explanations, conjectures about it. Here we limit ourselves to the following observations: First, the plot of the novel is linked to the national epic “Manas”, the art of the storyteller-manaschy. If the creative vision of the writer would be implemented, we would have a novel of epic scope, the semantic nucleus of which would be “the spirit of Manas”. Aitmatov wanted to look into the sacred heritage of the Kyrgyz epic formations explore the energy field of the “world of Manas”; decipher some spiritual and cultural codes. Second, it seems to me that “Lament of Migratory Bird” was conceived as a meta-novel, a novel about the nature of verbal creativity, poetic art, or post-novel (remember the talk of the “death of the novel”), as a kind of search for new opportunities in novel genre. It was the experience of thinking of limiting possibilities of describing the world of art. Thus, the writer set himself a very daunting task. For a long time, he was thinking how to implement this divine plan...

At this point we can turn back to the geometaphysics of this story. Kertolgo Zayip wants to “pray to the Lake”. Why to the lake? The lake is - Issyk-Kul – a sacred lake, which is why it is written with a capital letter. “... You’re the eye of the earth; you’re always looking at the sky. I appeal to you... so my prayer will be noticed by sky-god Tengri, the supreme arbiter when he looks into your depth from the above.” (Aitmatov, 2008a, p. 498). In the first phase of the author’s creation there is Mother Earth. And



here we are wondering, “Where is the mother of all the earth?” This is the “other land”. Who would be the “mother of all the earth?” “Where there is Asia, where there is Europe, where there are the oceans, where the firmament? So deserted around - in the vast universe only our terrestrial sphere, as stray camel in the desert, softly swinging, floats, looking for his mother. But where is she, the mother-camel? Where is the mother of all the earth? Not a word! Only the wind is buzzing, the wind of deserted heights, and gently floats, like an orphan, like baby’s heart - unsteady ground, unsteady ground.” (Aitmatov, 2008a, p. 499).

Now as we see in “Lament” Aitmatov himself becomes manaschy - narrator of the epic “Manas”. I wish that this statement was seen not only in the figurative sense. Listen to radio recording of the story in the Kyrgyz language, where text is read by the author. Just as Sayakbai Karalayev (the famous Kyrgyz manaschy), following the motif of the epic tale, the writer tells “Manas”. An excerpt from the epic textually is not strictly canonical, but “in edition” of Aitmatov. The text is: “From those days to this land changed its face many times. Where were there was no mountains, now dumpy mountains. Where the mountains were, now stretched dry deserts stretched. Where gaping ravines were, now ditches leveled like dough, where the river ran, the banks were closed, as the seams. Meanwhile, new ditches and ravines were now washed by rain into the earth. Where once splashed blue sea since the creation of the world, deserts are now loose in the silent space... Cities were built, cities were destroyed, and the walls of the old were replaced by the new walls...” (Aitmatov, 2008a, p. 508).

Therefore, a completely new stage of Aitmatov’s geometaphysics, no doubt, related to the experience of the writer in a novel genre. This is a special subject. Here we have to limit ourselves just with a few strokes. In the novel “And the day lasts longer than a century” the sacred place is Ana Beyit. The cemetery Naiman (Kazangap’s, Edigei’s ancestors) is directly related to space concerns of a global scale. It is important, of course, where a person was born (we are talking about the so-called “second birth” of a person), “native land”, but more importantly, where he is buried where his grave is. With our quite awkward phrases we’re trying to emphasize the following: death is not just the biophysical end of a man, figure of Death has a special place in the consciousness of the meaning of human existence,



the meaning of life is determined in the light of Death (in Heidegger's words: "Death-a way of being that's being-taking over, as soon as it is". "Being-toward-Death" is a constitutive moment of existence. (Heidegger, 1993, p. 245). Yedigei bitterly thinking, where people went, everything but death is important for them, and even forgotten how to talk about death as a human. In topology of being, outlined in the novel, Ana-Beyit takes center stage, lit by the phenomenon *mankurtism*, symbolizing the importance of cultural and historical memory. Ana-Beyit is the memory of the earth.

As in "Scaffold": the very first lines of this creation are descriptions of the landscape as an overture to the novel as a whole. Fear and worry about tomorrow, "the burden of being cursed". Here, perhaps the "being" is in the ordinary and philosophical sense. The novel has sounded a new theme – "sinful earth". Not a new theme which may the reader object for sure, this theme is biblical. Yes. But it is also a useless argument about the "old" and "new". We are speaking about different aspects here. Aitmatov is rethinking this topic in his own way. His transition from the "simple earth" to "sinful earth" is connected with the epoch-making changes in the existential foundations of human life:

"- That's the end of the world - said aloud Boston, and he opened terrible truth: all of this time the world was him and this world has come to an end. He was both heaven and earth, and mountains, and a she-wolf Akbara, the great mother of all things..." (Aitmatov, 1988, p. 339). Boston is not a Heideggerian philosopher. But the "world of Boston" has a kind of "fourfold", which is not the product of metaphysical reflection, but a fact of human existence.

The theme of "sinful earth" has also accentuated its continuation in novel called "Cassandra's Brand". Moreover, between the mother's womb (a nine-month location of a human embryo) and the ground, where human being is to live, there is a gap, "the ontological crack": the child does not want to be born. Fantastic idea is completely filled with earthly and real content. "Earthlings" - is not so much of generalized image of the people, the inhabitants of the planet Earth, but space-specific ontological status, which requires a new order of relationship between a human and the world and defines the new *ethnos* of the people. Filofei- Space monk thinks so:



“Every time I look at the Earth from space through the clouds, I thought admiringly: God, what a great work is Earth! After all, the sun is probably there for the sake of the earth, inhabited by people, otherwise for what is all of this? World is needed for a human being- therefore it is there, so that human being realizes, that’s why it exists. Otherwise, for what is this entire galaxy, what’s the point? And God himself! He is needed for a human being; therefore, he is a God, and therefore he exists! But does a human being deserve this earth beginning? Does he deserve this grand world order? Here’s a riddle of the universe.” (Aitmatov, 2008c, p. 22).

Furthermore, “When The Mountains Fall” (Aitmatov’s last novel)- as the culmination of the era of “nihilism” is an artistic formula, “the collapse of all values.” However, “it” is already mentioned in the “Mother Earth”. Tolgonai is crying: “Mother Earth, why mountains do not fall, why lakes do not overflow when people like Subankul and Kasym are killed?” (Aitmatov, 1978, p. 592). But “it” is there in a question form. “Mother Earth” – it is from a series of *Tales of the Mountains and Steppes* (the title of the collection of works for which the young writer was awarded with the Lenin Prize, the most prestigious award of the Soviet Union). There mountains are still in place, there is a personification of the mountain of eternity, greatness, permanence, and order. And in the novel, “it” is a fact - mountains have fallen. In the novel, the wanderer-dervish is singing “about it”. The mountains have fallen, it’s already happened, but at the same time it is ahead in the future. When the mountains fall? When an earthquake occurs when there is a geotectonic disaster? When a person is completely cut off from the Eternity and the World, totally alienated from the culture and civilization. Question: “Is the world in its place?” is often repeated in the “autonecrotological novel” of the writer.

Conclusion

As a result, the Geometaphysics of Aitmatov is an extremely interesting and complex topic. Geopanorama of his works needs theme, optics of perception of geoenvironment. Geography of the events described by the writer should be mapped: village, forest cordon (three or four families), railway crossing (several families), kayak-boat (four people), city, spacecraft. Peculiar line of the “man-Earth” bundle shines through the prism of the dichotomy of “home-homelessness”. In the context of Aitmatov’s



geometaphysics special interest kindles bestiary of the writer - animal world, presented in his works (Gulsary, Karanar, wolves, vultures, migratory birds, whales, swallows). Nietzschean motif in the novels of the writer requires a metaphysical understanding: “God is dead”, but how shall a man live, strive to be a superman or ... ? As a final conclusion of the topic described here along with Heidegger: “We will think and ask: maybe any real creation is rooted in the soil of his homeland?” (Heidegger, 1991, p. 105).

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Öz: C. Aytmatov ile M. Heidegger arasında bir karşılaştırma yapmaya çalışmak ilk bakışta tuhaf görünebilir. Ancak böyle bir karşılaştırma aslında bir yandan Aytmatov'un sanatsal bakışının felsefi temellerini anlamak, diğer yandan da Heidegger'in ontolojik fikirlerinin varoluşsal-fenomenolojik köklerini göstermek açısından önemlidir. Çünkü her ne kadar gerçek hayatta tanışıp tanışmadıkları bilinmese de, düşünce boyutunda yakın “arkadaş” oldukları, Yaratılış üzerine düşündükleri, söz konusu dönemin manevi boyutunu araştırdıkları ve



deneyimledikleri aşikârdır. Buna bağlı olarak, makalede onların temel görüşlerine, kavramlarına ve kitaplarına atıfta bulunarak felsefi ve şiirsel tanışıklıkları keşfedilmeye çalışılacaktır. Düşünürün ontolojik fikirleri ile Kırgız yazarın sanatsal imgelerini karşılaştırmaya başlarken, Aytmatov'un eserlerindeki (özellikle olgunluk dönemi eserlerindeki) "varlık" kelimesinin günlük dilin sınırlı anlamını değil, varlık ve onun varlığı arasında ayırım yapmanın gerekli olduğu, "varlığın hakikatinden" bahsettiğimiz felsefi dilin yüksek ve kesin olarak tanımlanmış içeriğini ifade ettiğini vurgulamayı gerekli görüyoruz. Ve Aytmatov'un sanatsal deneyimi, ontolojik farklılık, burada-varlık ve öteki-varlık, gerçek varlık, olay, kuaternite kavrayışı, yani Heidegger'in ontolojik kavramı açısından akıl yürütmek için çok kesin bir neden sağlar. Sonuç olarak, bu yazıda Heidegger'in temel görüşlerine, kavramlarına ve kitaplarına atıfta bulunarak felsefi ve şiirsel tanışıklıklarını keşfetmeye çalışacağız.

Anahtar Kelimeler: Aytmatov, Heidegger, doğa, ontoloji.

