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**THE EMOTIVENESS OF THE LOVE COMPONENT IN THE QUIET DON NOVEL  
BY M. SHOLOKHOV AND IN THE JAMILA NOVEL BY CH. AITMATOV**

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**ЭМОТИВНОСТЬ КОМПОНЕНТА «ЛЮБОВЬ» В РОМАНЕ М. ШОЛОХОВА  
«ТИХИЙ ДОН» И В ПОВЕСТИ Ч. АЙТМАТОВА «ДЖАМИЛЯ»**

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*Abstract.* The purpose of this article is to identify the concept of Love in two works, as well as to reveal the image of the woman Aksiniya and Jamila. The authors use the method of theoretical analysis of modern scientific literature on the problem, conceptual analysis of a work of art, a comparative study of the image of a woman in two works. The article briefly describes such concepts as: Love-Eros, Love-Mania Love-Storage, Love-Pragma. In the main part, the characteristics of the concept of love are presented and descriptions of the main heroines of the works are given. *In conclusion*, the authors come to the opinion of the parallelism of the feelings of love of Aksiniya and Jamila.

*Аннотация.* Цель данной статьи заключается в выявлении концепта «Любовь» в двух произведениях, а также в раскрытии образа женщины Аксиньи и Джамилы. Авторы используют метод теоретического анализа современной научной литературы по проблеме, концептуальный анализ художественного произведения, сравнительное исследование образа женщины в двух произведениях. В статье кратко описываются такие понятия как: любовь-эрос, любовь-мания, любовь-сторге, любовь-прагма. В основной части представлена характеристика понятия любви и даны описания главных героинь произведений. В заключении авторы приходят к мнению параллельности чувств любви Аксиньи и Джамилы.

*Keywords:* concept, love, conceptual analysis, passion, feelings, emotions, romance, spirituality, morality, rural traditions, sincerity, masculinity.

*Ключевые слова:* концепт, любовь, концептуальный анализ, страсть, чувства, эмоции, романтика, духовность, мораль, сельские традиции, искренность, мужественность.

This article is devoted to the study of the concept of love in the 'The Quiet Don' novel by M. A. Sholokhov's and a comparison of the theme of love in the 'Jamila' novel by Ch. Aitmatov. Due to changes in social life, the study and analysis of the work of M. A. Sholokhov and his contemporary Ch. Aitmatov occupies a very important place in modern literature. We believe that

this topic has always been relevant, and now more than ever. Love is one of the main themes in the 'The Quiet Don' novel by M. A. Sholokhov and 'Jamila' novel by Ch. Aitmatov. The works reflect, first of all, the combination of the physical side of the world, the life of nature and the life of the human body. Moreover, the article analyzes the female characters, the main heroines of the works.

*The purpose of this article:* to reveal the concept of love in 'The Quiet Don' novel by M. Sholokhov's and in the 'Jamila' novel by Ch. Aitmatov.

#### *Research methods*

Theoretical analysis of modern scientific literature on the problem, conceptual analysis of a work of art, a comparative study of the image of a woman in two works.

Love in its various forms throughout the history of mankind has been the most common theme of works of art. After all, love is a feeling that has been sung since ancient times. With unprecedented energy, the theme of love finds its place in Russian literature of the late 19th - early 20th centuries. Poets and writers, philosophers, journalists, critics write about love. For several decades, more has been written about love in Russia than in several centuries. Moreover, this literature is distinguished by intensive searches and originality of thinking. In 1958, the New World magazine first published the story Jamila, which brought world fame to Chingiz Aitmatov. The French poet Louis Aragon said: "Jamila is the most beautiful love story in the world" (<https://clck.ru/YpRF2>).

Thus, A. F. Britikov [2] compares the love of Grigory and Aksiniya with the love and drama of Anna Karenina, noting that the love tragedies of the heroines of Sholokhov and Tolstoy are associated with the mores of their century and with great force reveal a deep turn in the relationship between a man and a woman. during the period of capitalization of Russian society, when not only new social relations were born, but also new customs. The idea of the most complex interweaving of physical passion with a deeply human feeling in Aksiniya, which the scientist develops, is interesting.

In general, in our opinion, it is possible to distinguish in this connection the following types of love:

LOVE-EROS — human passion, deep human sexual attraction. Such love blinds a person, makes a partner idealize. This is a romantic feeling that can burn for a long time and brightly but can go out without a trace of one harsh word or shocking act. This feeling is spontaneous, emotional, it intoxicates a person. Such love is full of emotions, there is a combination of the drives of the mind, soul and body, but without erotic harmony for it, everything else can lose its meaning [3]. Apparently, this type of love can be attributed to the relationship of Aksiniya and Grigory Melekhov, which will be discussed below.

LOVE-MANIA — "a blind feeling, romantic, very emotional, enslaving and loving, and the one to whom it is directed. Physical betrayal in this type of love is not as terrible as betrayal in feelings — the emotional preference of the other partner" [4].

LOVE-STORGE is "the ideal form of family love, based on the ability to maintain a calm friendship for a long time, full of tenderness and simple, deeply human love for a partner, full of sympathy and condescension to shortcomings". This love is liberating when everyone can be himself; when a person is loved simply for what he is [6].

LOVE-PRAGMA is a logical form of love that does not arise spontaneously, it cannot be too sensual and spiritual. It is rather a rational form of love [3]. As a rule, the one who has expressed love-Pragma is not inclined to remember, worry and analyze his failure for a long time. What is not

rational is discarded by the hero. Such love can be observed in the story Jamila by Ch. Aitmatov. Jamila's love for Daniyar [5].

Thus, there are a lot of types of love, both in psychology, philosophy, and literary criticism. Each of which has its own characteristics and attributes. Consequently, "the complexity and importance of love is dictated by the fact that it intertwines in one whole physiological and spiritual, individual and social, personal and universal, understandable and inexplicable, intimate and generally accepted" [3].

### *Main part*

A) Description of love-passion in the novel by M. A. Sholokhov 'The Quiet Don'.

Love is the passion of Aksiniya Astakhova. The love of Grigory and Aksiniya, which became the main part of The Quiet Don, according to V. Kozhinov's just remark, is "a revolution, one of its incarnations, and in the artistic world of the novel itself, of course, its most important and fundamental embodiment" [5] ... Because the element of life, created in 'Quiet Don', experiences a revolution from the very beginning of this love. This love changes, transforms not only Gregory and Aksiniya, but their whole life.

"Aksiniya is such a woman who combines sin and holiness, atonement for her sin, sacrifice, these same features are found in the heroines of fairy tales and songs, legends and legends. So, Mitka Korshunov's address to Aksiniya: "Калинушка моя, эх, горьковатенькая!" very accurately denotes the fate of the heroine through the generalized image of the Russian folk song, which has become an allegory of bitter female destiny and bitter love" [7].

Aksiniya is the embodiment of real Russian passion. Its naturalness, the power of feeling as an element. A simple, illiterate Cossack woman, she had a complex, rich soul. It emphasizes external beauty and depravity. The author first of all notes the sexual attractiveness of the heroine. Moreover, at once special attention to physiology: in a youthful love and therefore stunned by the picture that opened to his gaze, Grigory sees the "березово-белые" "бесстыдно-раскинутые" legs of Aksiniya and feels how "сохнет во рту и в чугунном звоне пухнет голова". "Grigory could not forget her playful look, kisses, taste of lips, smell of hair" [8].

The feeling of love in Aksiniya is unusually strong, passionate. It is expressed in a deep sacrifice of oneself, in the transfer of the center of life from oneself to another person, to whom she gives all of herself without reserve. She gives her love to one person — Grigory. After all, Gregory was the meaning of her whole difficult life, without him the world is not pleasant to her; "To own" Gregory is the goal of her life: the world died for her when Gregory was absent and was reborn anew when he was near her. Aksiniya's love is a synthesis of eros and love-mania.

The love of Grigory and Aksiniya collided with Kazack customs and traditions. Farm morality was not concerned with the relationship between a man and a woman as long as the customary form of marital fidelity or infidelity was observed. But if loyalty was violated by an extraordinary adultery, but by a great feeling, then in this case it was extremely immoral and criminal. "If Grigory went to the little Aksiniya, pretending to hide from people, if the little Aksiniya lived with Grigory, keeping it in relative secrecy, and at the same time would not refuse others, then this would not be unusual, whipping in the eyes. The farm would talk and stop. But they lived, almost without hiding, something more knitted them, unlike a short relationship, and therefore in the farm they decided that it was criminal, immoral and the farm was pricked in a filthy wait-and-see: Stepan comes and unties the knot" [9].

B) Description of love-decisiveness in Ch. Aitmatov's story 'Jamila'.

Jamila's love-decisiveness in the story gives rise to different opinions. The love of Daniyar and Jamila in the story is one of the main themes. Their love can be called the Kyrgyz anthem of open and courageous love. This is truly a real rebellious revolution in an era of outdated customs. Ch. Aitmatov, an outstanding master who conveyed the advanced actions of a Kyrgyz woman in wartime. The love of Jamila and Daniyar changed not only their lives, but also the lives of all Kyrgyz women, who most often did not have the right to sincere love.

Jamila is such a young woman who contains in herself naivety, vice, determination, some of the same traits as in Aksiniya. In Jamila, one does not feel open love and courage outside, but inside this fragile woman there is a real storm and the hugest love. The image of Jamila is a call to true feelings, despite the old foundations and customs. This is the courage and challenge to society, at a time when treason was seen as a real shame and death. "Yes, it would be better if she died ... what a shame ..." the elders in the village gossip about where Jamila [1].

Yes, Jamila and Daniyar loved in secret and did not show feelings, but this became obvious and contradicted a married woman. Ail (the village) considered it immoral and shameful. In the village, all the women despised Jamila, but the young girls, apparently, looked at her with admiration and delight. If Aksiniya and Grigory were able to live on the farm, despite the negative human relations, then Jamila and Daniyar could not live among their fellow villagers, they left Ail and escaped. In our opinion, Jamila's love is an interweaving of love storge and eros. She passionately loves, but at the same time analyzes and deeply understands the situation.

### *Conclusion*

Thus, we come to the conclusion that in *The Quiet Don*, Sholokhov acts as a continuer of the moral heritage of Russian literature. In essence, the drama of Aksiniya and her love for Gregory has many points parallels with the love of Jamila and Daniyar. Despite the fact that these heroines belong to different classes, and they have absolutely dissimilar characters, something else is important for us, in which their main similarity is manifested — in the clash of both with generally accepted morality, the desire to cross the deceitful and therefore immoral marriage bonds for the sake of great, true love. In Aksiniya, Sholokhov gave the most complex interweaving of physical passion with a deep spiritual feeling. She is natural, not squeezed and even shameless in moments in her desires, in the manifestations of her sensual naturalness - this is irresistible and ignites men. Love-passion of Aksiniya is also transmitted thanks to the fusion of the heroine with the landscape, the imagery of which is 'permeated with love'. Hence, the motive of warmth, which arises when meeting with Aksiniya, the motive of flowering — the love of Gregory and Aksiniya begins in the summer, at a time of abundance of the gifts of nature, heat, frenzied blaze and longing. Aksiniya in love (not counting its first period, when young Grishka Melekhov was persistently seeking and achieved it) is, as it were, primary — it carries away, ignites, fancies the fire of passion.

In Jamila, Ch. Aitmatov also conveyed several feelings: love for Daniyar, betrayal of her husband and spiritual struggle against the mentality of the village. If Aksiniya is a confident and physically shaped woman, then Jamila is a fragile and modest young Kelinka. Jamila is natural, but in comparison with Aksiniya, she is squeezed and very restrained in her feelings. Jamila's love in the story is conveyed by the unity of Kyrgyz nature and music (Obon). Daniyar's songs are imbued with masculinity and sincerity, which gives the concept of Jamila's love for him. The love of Jamila and Daniyar arises during the sultry period of harvesting in the field, which is symbolic of their ardent love. All those songs that are given in the story reflect the diligence of the villagers in wartime. Jamila's love inspires true feelings that are contrary to Kyrgyz traditions. Jamila was

forcibly given in marriage to an unloved one. By this, she is a shining example of an independent and courageous Kyrgyz woman.

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