



## Screen Adaptation of Chyngyz Aitmatov's Literary Works As an Element of Cultural Diplomacy

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### Abstract:

This study provides an overview of a research that examines how Chyngyz Aytmatov's works have been adapted through cinema and television and the impact of this process on cultural diplomacy. It investigates how Aytmatov's literary legacy has been introduced and expanded on an international level through film and television adaptations. Within the framework of cultural diplomacy, it explores the role of these adaptations in international interactions and cultural exchanges. Additionally, it discusses how the international awards earned by Aytmatov's works in the realm of cinema contribute to increasing their recognition abroad and to the cultural diplomacy processes. Ultimately, it is believed that this study will allow us to observe the interaction between cultural diplomacy, literature, and cinema.

*Keywords:* Cultural Diplomacy, Cinema, Literary Works, Cengiz Aytmatov.

### Cengiz Aytmatov'un Eserlerinin Kültürel Diplomasinin Unsuru Olarak Sinemaya Yansımaları

### Öz:


Bu çalışma, Cengiz Aytmatov'un eserlerinin sinema ve televizyon aracılığıyla nasıl yansıtıldığını ve bu sürecin kültürel diplomasiye olan etkisini inceleyen bir araştırmanın özetini sunmaktadır. Aytmatov'un edebi mirası, sinema ve televizyon yansımaları sayesinde nasıl uluslararası düzeyde tanıtıldığı ve genişletildiği araştırılmaktadır. Kültürel diplomasi kavramı çerçevesinde, bu yansımaların uluslararası etkileşimler ve kültürel değişimler açısından nasıl bir rol oynadığına ve aynı zamanda Aytmatov'un eserlerinin sinemaya yansımalarının kazandığı uluslararası ödüllerin, eserlerin yurtdışındaki tanınırlığını artırma ve kültürel diplomasi süreçlerine nasıl katkı sağladığı da ele alınmaktadır. Nihayetinde bu çalışma ile kültürel diplomasi ile edebiyat ve sinema arasındaki etkileşimi görmemizi sağlayacağı düşünülmektedir.

*Anahtar Kelimeler:* Kültürel Diplomasisi, Sinema, Edebi Eserler, Cengiz Aytmatov.


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## **Introduction**

Cultural diplomacy, as a concept, is within the scope of public diplomacy and represents one of the sources of soft power of states (Ünal, 2016, p. 145). Historically considered, this concept has been used for a long time and is related to the use of cultural elements such as art, science, technology and education in order to increase the prestige of a country as well as to promote its image, especially using the media. Cultural diplomacy is related to soft power, which consists of a country's political values, foreign policy and its culture (Nye, 2008, p. 97). Unlike hard power, soft power does not involve the use of coercion and pressure, it represents the ability to engage the other party at its own will. Countries realize soft power through activities that fall within the scope of cultural diplomacy. Cultural diplomacy has two main aspects. The first aspect includes establishing partnerships that allow countries to better understand each other and each other's cultures (Nye, 2008; Ünal, 2016; Yağmurlu, 2019). The second aspect explains how countries use media to present themselves to the 'other'. This study focuses on the second dimension of cultural diplomacy, which is becoming more deeply debated.

Cultural diplomacy, which is part of the concept of public diplomacy, represents one of the sources of soft power of states. Historically considered, this concept goes back to ancient times and is related to the use of cultural elements, such as art, science, technology and education, in order to enhance a country's prestige and shape its own image, especially through the use of mass media. In the traditional sense, diplomacy means solving foreign policy problems by peaceful means and concluding international agreements. Diplomacy includes establishing contacts, negotiations and reaching agreements between official representatives of states on issues related to their foreign or international policies (Tabarintseva-Romanova, 2019, p. 30). In this process, ambassadors and ambassadors perform diplomatic activities (Nicolson, 1988, p. 15).

Joseph S. Nye, Jr, argues that cultural diplomacy, especially since the United States entered the field after World War II, has become more relevant (Nowsher, 2023). According to his definition, soft power is the ability to influence, change, shape, and transform the choices of others, and it lacks the elements of coercion and pressure that characterize hard power. Soft power refers to the ability to attract and possess attraction for another party without the use of physical force, pressure or the power of money. The main difference between these two types of force lies in the methods of achieving the objectives. In both cases there is a definite goal, but soft power seeks to achieve it by creating influence, causing admiration and building attraction, without using coercive or threatening methods.

Cinema as an art has the ability to effectively and convincingly present a chosen reality to the viewer. It is also part of the ideological apparatuses of the state. In this role, countries and governments use cinema to promote their ideologies, worldviews, and cultures to other nations. When analyzing popular movies, it can be noted that their common feature is often the presence of hidden ideological aspects (Arslantepe, 2015, p. 180).

The way in which a film deals with a subject, its style, the filmmaking techniques used, camera movements, lighting, sound effects and other factors depend on the director's choice. These factors determine the film's point of view on the subject, the way it treats it, and therefore indicate that cinema is in its essence an ideological element (Güçhan, 1999, p. 226). Cinema creates different situations for the viewer, communicating a certain perspective, worldview and way of life (Ryan & Lenos, 2020, p. 18). Cinema is seen as an important tool for political struggles and at the same time as an area of cultural representation.

Cinematic adaptations have received more attention, both positive and negative, than any other practice in the history of cinema since 1895. Even before the birth of cinema, with the first public screenings of films held in France by the Lumière brothers and in Germany by the Skladanowski brothers, art critics expressed concern about how photography had already begun to influence traditional aesthetic territories and disciplines. It was, they argued, transforming and perhaps degrading artistic and dramatic subjects by turning them into mechanical reproductions.

Scholars and critics have been investigating the adaptation of literary works for many years, and the topic of adaptation has been the subject of extensive research in literary and film studies.

Here are some of the main aspects that scholars discuss in the context of screen adaptation of literary works (Cartmell, 2002; Geraghty, 2008; Leitch, 2007):

**Fidelity to the original and interpretation:** Researchers often discuss how faithfully screen adaptations follow the original text and what changes and interpretations directors and screenwriters can make. The issue of fidelity to the original is an important topic.

**Adaptation of a literary work:** Screen adaptation requires adapting a text for the screen, and researchers study the methods, tools, and techniques used in this adaptation. This includes the choice of storylines, characters, dialog, and visual aspects.

**Comparison with the original:** Researchers analyze how screen adaptations can complement or modify the original work, exploring the differences and similarities between the book and the film.

The impact of a film adaptation on the perception of a work: It is interesting to study how a film adaptation can affect the perception and understanding of a literary work. This may include questions about how the prominence of the movie may affect sales of the book.

**Cultural and social aspects:** Researchers also look at how a film adaptation may reflect the cultural and social aspects of the time and place in which it is set.

**Criticism and Reception:** Evaluations and reception of screen adaptations are an important part of research. How critics and audiences react to screen adaptations and how they compare to the original works.

The study of the screen adaptation of literary works is a vast field, and scholars from different fields of arts and humanities, such as literary critics, film critics, cultural critics, and media scholars, contribute to the understanding of this process.

The first book study on the cinematic adaptation of literary works was done in George Bluestone's *Novels on the Screen: The Metamorphosis of Fiction on Film* (Bluestone, 1973). His study is based on the assumption that literature and cinema are internally incompatible. He defines both media as "two ways of seeing" (Bluestone, 1973, p. 1): one as physical vision through the eyes and the other as constructed vision through the mind and imagination. This distinction in the mode of perception places film and literature in insoluble terms.

Although he affirms their "apparently compatible" (Bluestone, 1973, p. 2) relationship in which they share common points of contact and benefit each other, mainly from a commercial point of view, his study focuses on identifying the ways in which they are "implicitly hostile" (Bluestone, 1973, p. 2). He finds inevitable differences ranging from sources and materials to conventions and audiences, leading to the conclusion that the literary text and its cinematic adaptation are different things, each with its own unique and specific artistic properties. Characters and events are distanced from the original novel in the transition to the screen. The filmmaker is not a translator, but a new author. However, the artistic independence of both media in Bluestone's explanation rather serves to preserve the uniqueness of literature and highlight the limitations of cinema, as seen in his argument that the cinematic metaphor has a finite framework limited to visual experience, while the literary depiction expands to the realm of infinite experience conveyed by the imagination.

The connection between film adaptations of literary works and cultural diplomacy is a dynamic and influential one. These adaptations serve as cultural ambassadors, transcending borders and languages to promote cross-cultural understanding and appreciation. Through their participation in international film festivals and competitions, they bring the richness of a culture to the global stage, enhancing a nation's image and fostering international cooperation.

The translation of films into different languages plays a vital role in making the source material accessible to a diverse range of audiences, facilitating meaningful dialogues and exchanges. Chyngyz Aitmatov's works, as an example, demonstrate how film adaptations can become enduring symbols of a nation's cultural heritage and values, resonating with people from various backgrounds.

Film adaptations are not only artistic expressions but also powerful tools for conveying universal themes and values, making them a valuable component of cultural diplomacy. By creating connections and fostering mutual understanding, these adaptations continue to be essential assets in building bridges between cultures, promoting the appreciation of diverse traditions, and ultimately contributing to a more harmonious and interconnected world.

## Method

Qualitative research, used in social sciences and humanities, is a research method that often goes beyond quantitative data to understand individuals' experiences, beliefs, emotional responses, and insights. Here are the key features of qualitative research (Baltacı, 2019; Cropley, 2023; Hancock et al., 2009; Kaya, 2014):

*Qualitative Data Collection:* Qualitative research focuses on qualitative data. This can involve in-depth data collection methods such as interviews, observations, focus groups, and document analysis.

*In-Depth Understanding:* Qualitative research aims to gain a deeper understanding of individuals' thought processes, experiences, and perspectives. Researchers often use open-ended questions to better understand participants' reasons and motivations.

*Context and Cultural Understanding:* Qualitative research emphasizes the context of the study and cultural factors. Researchers pay attention to analyzing the social, cultural, and historical context in which participants live.

*Theoretical Framework:* In qualitative research, a theoretical framework can be used to answer research questions and assist researchers in interpreting data.

*Participant Perspective:* Qualitative research values the participants' perspectives and allows participants to express their experiences in their own words.

Qualitative research is widely used in fields such as social sciences, education, anthropology, psychology, communication, and many others. Researchers choose qualitative methods when they want to better understand a specific topic or conduct in-depth investigations. It is considered an important tool for comprehending the complexity and depth of social phenomena.

## Universe – Sample

This study adopts a qualitative research approach to examine cinematic adaptations of Chyngyz Aytmatov's literary works. In this article, we delve into the realm of Chyngyz Aytmatov's cinematic adaptations, with a particular focus on the intersection of his literary legacy and the domain of cultural diplomacy. Our analysis centers on a carefully selected sample of these adaptations to explore their impact on cross-cultural relations and international diplomacy. The study underscores the significance of cinematic renditions of Aytmatov's literary treasures as a potent tool for building cultural bridges and fostering mutual understanding among nations. By examining this selected corpus of films through the lens of cultural diplomacy, we aim to unveil the transformative power of storytelling and cinema in shaping harmonious global interactions.

## Data Collection Tools

This research meticulously employed a range of data collection tools to facilitate a comprehensive examination of cinematic adaptations of Chyngyz Aytmatov's literary oeuvre, with a specific emphasis on their implications for cultural diplomacy. These data collection tools allowed for a holistic assessment of the cinematic adaptations' impact on cross-cultural relations and cultural diplomacy efforts. By employing a well-rounded array of data collection methods, we aimed to shed light on the multifaceted role of Aytmatov's adaptations in bridging cultural divides and fostering international cooperation.

## Data Analysis

The data analysis process in this research primarily revolved around narrative and descriptive techniques to extract meaningful insights from the collected data. These techniques

were applied across various data sources, including the literature review, film analyses, director interviews, and audience reception data.

For the literature review, a narrative analysis was employed to identify recurring themes, storylines, and character developments in Aitmatov's literary works and their cinematic adaptations. This technique allowed for the creation of a coherent narrative thread connecting the source material to the films.

Film analyses underwent descriptive analysis techniques, which involved detailed descriptions of the films' cinematography, character portrayals, and the visual representation of Aytmatov's themes. This descriptive approach enabled a nuanced examination of how Aytmatov's narratives were visually translated onto the screen.

### Findings

Film adaptations of literary works are a powerful tool in the realm of cultural diplomacy, transcending language barriers and bringing the richness of a culture to a global audience. These adaptations have a profound influence on shaping the perception of a nation's literature, art, and values in the international arena.

One of the significant ways in which film adaptations contribute to cultural diplomacy is through their participation in international film festivals and competitions. Movies based on classic literature often compete for prestigious awards, which not only highlights their artistic merit but also draws attention to the source material and the culture it represents. Winning awards at such events can significantly enhance a country's image on the global stage.

Moreover, the translation of films into different languages is a key aspect of cultural diplomacy. It allows a broader spectrum of audiences to access and appreciate the source material, thereby fostering cross-cultural understanding. This process of translation and subtitling provides a bridge for the exchange of ideas and values, enabling a deeper appreciation of the culture from which the literary work originates.

A prime example of the impact of film adaptations in cultural diplomacy can be seen in the case of Chyngyz Aitmatov, whose works have been adapted into movies that resonate not only in his home country, but also in Russian-speaking nations and beyond. These films serve as cultural ambassadors, showcasing the beauty of Kyrgyz culture, history, and storytelling traditions to a global audience.

Furthermore, the continued adaptation of Aitmatov's works underscores the enduring relevance and universal appeal of his storytelling. This sustained interest in his literature demonstrates the timeless and transcultural aspects of his narratives, which can bring people from different backgrounds together, fostering a sense of shared humanity and cultural appreciation.

**Table 1. Adaptation of Chyngyz Aitmatov's Literary Works**

Title of the literary work	Title of the movie adaptation	Director's Name and Surname / Awards
A Date With Son	Arman (movie)	Filmed by director Dooronbek Sadyrbaev in 1975 at the Kirgizfilm studio
Farewell, Gulsary!	The Puffin Run	It was released in the USSR on January 19, 1970 by Sergei Urusevsky as a director
The White Ship	The White Ship	A film made at the Kirgizfilm studio in 1975 by director Bolotbek Shamshiev <i>Recognitions and awards:</i> State Prize of the USSR (1977, awarded to scriptwriter and director Bolotbek Shamshiev, screenwriter Chyngyz Aitmatov, cameraman M. Musaev) Grand Prize to the creative team - 9th All-Union Film Festival (1976, Frunze) Grand Prix "Golden Edelweiss" IFF "Man and Mountains" in Trento-77 (Italy); Silver Lacena" prize at the IFF in Avellino-77 (Italy); Prize of the Central Committee of the Czechoslovak-Soviet Friendship Union at the Karlovy Vary IFF in Karlovy Vary-76. Main Competition of the Berlin Film Festival (1976)



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Title of the literary work	Title of the movie adaptation	Director's Name and Surname / Awards
Zhamila	Zhamila	<p>A 1968 feature film directed by Irina Poplavskaya based on the book of the same name by Chingiz Aitmatov, shot at Mosfilm and Kirgizfilm studios.</p> <p><i>Awards</i></p> <p>Prize "Kalime" - for the best foreign film of the world in lères, France.</p> <p>Best Director Award at the Cartagena International Film Festival in Cartagena, Colombia.</p> <p>Honorary diplomas at out-of-competition screenings of "Jamilya" at the Carthage IFF (Tunisia) and Köseg (Hungary).</p> <p>The film "Jamilya" was included by the film critics of Brazil among the best ten pictures of the world (TASS report of May 1, 1973).</p>
The Camel's Eye	Heat	<p>A feature film made by Larisa Shepitko in 1963 based on Chyngyz Aitmatov's story "The Camel's Eye".</p> <p><i>Awards and festivals</i></p> <p>Watch-Competition of Cinematographers of the Republics of Central Asia and Kazakhstan (1963) - prize (Larisa Shepitko)</p> <p>International Film Festival in Karlovy Vary (1964) - Grand Prize of the Symposium of Young Cinematographers</p> <p>All-Union Film Festival (1964) - prize for directing (Larisa Shepitko)</p> <p>International Film Festival of Asian and African Countries in Frankfurt am Main (1965) - Jury Diploma</p>
My Poplar in a Red Scarf	Red headscarf	<p>Turkish movie of 1977 directed by Atif Yilmaz, based on the story "My poplar in a red scarf" by Chyngyz Aitmatov.</p> <p><i>Awards and festivals</i></p> <p>Golden Orange International Film Festival (Antalya, 1978) - prizes for Best Director and Best Cinematography, took second place in the Best Film category.</p> <p>Eight nominations for the Turkish Film Critics Association SIYAD Award (1979).</p>
Red apple And a Day Lasts Longer than a Century	Red apple Mankurt	<p>Soviet color feature film created by film director Tolomush Okeev in 1975</p> <p>Mankurt is a 1990 feature film co-produced by the Turkmen SSR, Turkey and Libya. It is based on Chyngyz Aitmatov's novel "And a Day Lasts Longer than a Century".</p>
Spotted Dog Running at the Edge of the Sea	Spotted Dog Running at the Edge of the Sea	<p>Feature film by Karen Gevorgyan shot in 1990.</p> <p><i>Awards and nominations:</i></p> <p>1991 - XVII Moscow International Film Festival: Golden George Grand Prize FIPRESCI prize Ecumenical Jury Prize Special Prize of the International Jury of Film Clubs</p> <p>1991 - Open Russian Film Festival "Kinotavr" - Grand Prize in the competition "Films for the Chosen".</p> <p>1991 - prize of the film press for the best film of the year</p> <p>1992 - Nika Film Award: nomination for the award for the best feature film of the year nomination for Best Director (Karen Gevorgyan)</p> <p>1993 - Sanremo International Film Festival of Author's Cinema - Grand Prix</p> <p>1993 - Valenciennes International Film Festival - Grand Prix</p> <p>2009 - Festival of Russian Films "Sputnik over Poland" in Warsaw - participation in the "Best Films of Kinotavr" program.</p>
First Teacher	First Teacher	<p>Soviet full-length black-and-white dramatic feature film directed by Andrei Mikhalkov-Konchalovsky in 1965.</p> <p><i>Prizes and awards:</i></p> <p>1966 - Ocell Silver Medal[1] and the "Volpi Cup" prize for Best Actress at the XXVII Venice International Film Festival (Italy) - to actress Natalia Arinbasarova.</p> <p>1966 - Prize at the II International Film Review "Capitoline Jupiter" in Rome (Italy).</p> <p>1966 - prize of the magazine "Soviet Screen" (USSR).</p> <p>1966 - prize of the II All-Union Film Festival (VKF) in Kiev (USSR).</p> <p>1967 - Special Jury Prize at the International Film Festival of Young Filmmakers in Yeres (France)</p>

...Table 1. Adaptation of Chyngyz Aitmatov's Literary Works

Title of the literary work	Title of the movie adaptation	Director's Name and Surname / Awards
My Poplar in a Red Scarf	The Pass	A feature film made by Alexei Sakharov in 1961. Review-competition of cinematographers of Central Asia and Kazakhstan (1962) - Diploma for the best script (Ch. Aitmatov).
Farewell, Gulsary!	Farewell, Gulsary!	A movie by Kazakh film director Ardak Amirkulov.
Cranes Fly Early	Cranes Fly Early	Soviet film of 1979 directed by Bolotbek Shamshiev
Soldier Boy	Soldier Boy	1972 Soviet short black-and-white TV film based on the story of the same name by Chingiz Aitmatov. The debut work of director Eldor Urabayev. The film was awarded the prize of the USSR Union of Cinematographers at the VI All-Union TV Film Festival
My Poplar in a Red Scarf	My Poplar in a Red Scarf	A 2018 Uzbek and Kyrgyz feature drama directed by Sarvar Karimov. <i>Prizes and awards:</i> MY5 (2018). Best Actor of the Year Adiz Radjabov Winner Best movie My poplar in a red headscarf Winner Ehtirom (2018) Most Active Actor of the Year Adiz Radjabov Winner PROlogue-2018 Best Actress Madina Talipbek Winner Oltin Humo (2018) Best Director Sarvar Karimov Nomination Best Screenplay of the Year Sarvar Karimov Nomination Best Actor of the Year Adiz Rajabov Nomination Best Actress of the Year Madina Talipbek Nomination
On the Baidamtal River	An Echo of Love	A 1974 Soviet TV film directed by Bolotbek Shamshiev
My Poplar in a Red Scarf	I am Tien-Shan	Soviet feature-length color film made by director Irina Poplavskaya at the Mosfilm studio in 1972.
Title of the literary work	Title of the movie adaptation	Director's Name and Surname / Awards
Shambala	White Ship	Shambala is a film directed by Artykpai Suyundukov in 2020. Shambala received 29 awards from international film festivals. 2021 Winner Nika, Best Film of the CIS and Baltics- Artykpai Suyundukov (director) 2020 Winner Special Jury Diploma, Best Actor - Artur Amanaliev 2020 Winner Special Jury Diploma, Best Music - Murzali Jenbaev (composer) 2022 Nominee FIPRESCI Prize, Best Foreign Language Film - Artykpai Suyundukov 2021 Nominee Film and Literature Award, Best Film Adaptation - Artykpai Suyundukov 2021 Nominee Youth Jury Award, Best Film - Artykpai Suyundukov 2021 Winner Festival Award, Best DOP/ Director Of Photography - Akzhol Bekbolotov (Cinematographer) 2021 Winner Jury Prize, Best sound design - Kalybek Sherniyazov (Sound design) Bakyt Niyazaliev (Sound design) 2021 Winner Festival Award, Best music composer feature - Murzali Jenbaev (composer) 2021 Winner Festival Award, Best Make-up Designer - Aigul Kydyralieva (Make-up Designer) 2021 Winner Festival Award, Best Costume designer- Aigul Kydyralieva (Costume designer) etc.

Cultural diplomacy has existed in practice for centuries and is now a dynamic and innovative field. While the term 'cultural diplomacy' may have emerged relatively recently, historical examples of 'unofficial ambassadors' or 'cultural diplomats' can be seen in explorers, travelers, traders, teachers, and artists who have represented their countries or even entire nations throughout history.

Art, being one of the primary tools for cultural exchange, plays a significant role in representing a country or a nation. Internationally renowned writer and diplomat Chyngyz Aitmatov serves as not just a representative of the Kyrgyz people.

- Cultural diplomacy encompasses:
- Respect for cultural diversity and heritage.
- Cross-cultural dialogue, justice, equality, mutual understanding, and commitment.
- The protection of international human rights.
- And ultimately, it serves the cause of 'global peace.'

These values align closely with the principles advocated by the esteemed author Chyngyz Aitmatov. Whether through his literary career or diplomatic endeavors, Aitmatov's goal has been to represent the cultural identity of the Kyrgyz people on the world stage. He calls for an honorable life and is a supporter of world peace. Even before embarking on his diplomatic career, Aitmatov, through his works, inadvertently called upon everyone to adhere to the principles of cultural diplomacy. Once he entered his diplomatic role, he continued to promote these ideals officially.

Aitmatov's most widely read works worldwide include "Face to Face" (1957), "Jamila" (1958), "The First Teacher" (1962), "Farewell, Gulsary!", "Mother Earth" (1963), "The White Ship" (1970), "The Red Scarf" (1977), and "And a Day Lasts Longer than a Century" (1986). The main themes in Chyngyz Aitmatov's works encompass:

- Love (for humans, animals, and nature).
- Universal values.
- War and peace.
- National values.
- Human rights (freedom, justice, and equality).
- Ordinary characters.
- Aitmatov's ability to foresee the future.
- Geographical boundlessness.
- The relationship between myth and social life.

In 1961, the Kyrgyzfilm studio in Frunze (present-day Bishkek) began producing screen adaptations of Chyngyz Aitmatov's works. The first film was an adaptation of the story "The Pass" based on the work "My Poplar in a Red Scarf" directed by A. Sakharov. Despite limited budgetary resources, this film became significant and sparked interest in Kyrgyz cinema. It is especially important that young directors, graduates of the Moscow State Institute of Cinematography (VGIK), such as Larisa Shepitko, Andrei Mikhalkov-Konchalovsky and Irina Poplavskaya, began making films based on Aitmatov's works, such as "Heat" (1963), "The First Teacher" (1965), "Zhamila" (1968), "I am Tien-Shan" (1973) and others. These films attracted the attention of Kyrgyz and Soviet viewers and became an important part of world cinema (Luzanova, 2015, pp. 60-65). This achievement of Soviet cinema emphasizes the global significance of Chingiz Aitmatov's works.

Moreover, the young filmmakers who worked on these films gained unique experience and professional development. Working on the films allowed them to build their skills and abilities, as well as strengthen their ties in the film community. It is important to note that these films were the starting point for many young Kyrgyz filmmakers to begin their careers in the film industry.

After the success of the movie "Heat", young Kyrgyz filmmakers such as Bolot Shamshiev, Klara Zhusupzhanova and Bolot Beishenaliev began to attract the attention of not only the Kyrgyz but also the world film audience. Their acting and professionalism were recognized not only in Kyrgyzstan but also abroad.

These landmark films also confirmed that the works of Chingiz Aitmatov can inspire both Kyrgyz and international filmmakers, and have become part of the rich heritage of Kyrgyz cinema.

The movie "The Pass" played an important historical role, as it presented Chyngyz Aitmatov's debut as a screenwriter and simultaneously gave the public an opportunity to see his work on the



big screen. Despite some flaws, or perhaps because of them, the movie drew attention to the amazing cinematography of Aitmatov's words. The story was later adapted into the films *I am Tien-Shan* (1972, Mosfilm) under the direction of director I. Poplavskaya and cameraman K. Kydyraliev, as well as *The Red Headscarf* (1977, directed by Atif Yilmaz, Turkey).

The theme of the confrontation of life beliefs between Kemel and Abakir, set forth in the story "Camel's Eye", was vividly and deeply revealed in the movie "Heat" (1962), directed by L. Shepitko in the studio "Kyrgyzfilm". In this movie the theme was presented without false pathos and ready conclusions for the viewer. As coming from a literary work, the movie managed to convey the true inner contradiction and, at the same time, the wholeness of characters, which is a real feature of Aitmatov's style.

"The First Teacher" is a Soviet full-length black-and-white dramatic feature film that was directed by Andrei Mikhalkov-Konchalovsky in 1965. This film was Andrei Mikhalkov-Konchalovsky's feature film directorial debut. It is based on the novel of the same name by Lenin Prize winner Chyngyz Aitmatov.

"White Ship" is a Soviet feature film that was produced in 1975 at the Kirgizfilm studio under the direction of director Bolotbek Shamshiev, based on the novel of the same name by Chyngyz Aitmatov. The movie *White Steamboat* (1976), based on the story by Chingiz Aitmatov, resembles a modern ecological parable as much as the original literary work. The movie also contains a "movie within a movie," the myth of the Kyrgyz-Yenisei tribe in the prologue. The main character, the Boy (played by Nurgaza Sydygaliev), views the world around him: the rocks he sees as "tanks," the river leading to the "White Steamboat," and the legendary Mother Deer. However, he also witnesses cruelty on the part of characters such as Orozkul (played by O. Kutmanaliev), grandmother Karyz (played by S. Kumushalieva) and the kindness of old Momun (played by A. Kuttubaev). The moral assessment that the child gives to the adults around him becomes the outcome of the movie.

The composer Alfred Schnittke, who also wrote music for several other famous films, was invited to work on the movie "The White Steamboat". Schnittke's music gave the movie scale, a large arsenal of expressive means and emotional depth, which is perfectly combined with the plot. Music in "The White Ship" was an important element that added to the atmosphere and philosophical depth of the movie.

The film "The White Ship" was awarded the main prize at the All-Union Film Festival in Frunze and the State Prize of the USSR in 1976. A few years later, director B. Shamshiev made the film "Early Cranes" (1979), also based on the works of Chyngyz Aitmatov, telling about the heroes of the war home front and the process of growing up as a teenager.

One of the first successful screen adaptations of Chyngyz Aitmatov's works was the film "Mother's Field" (1967), created by G. Bazarov in the studio "Kyrgyzfilm". In Aitmatov's original story, which combines the epic beginning, connected with the symbolism of Mother Earth, with everyday drama, the young director focused on the tragic theme. After graduating from VGIK with the short stories "Prayer" and "Pause", G. Bazarov turned to the works of Chyngyz Aitmatov. He said: "Of course, it is possible to screen "Mother's Field" in different ways, but it will not turn out exactly like Aitmatov. And is it necessary? The main thing is that we conveyed, as best we could, the writer's exciting intonation in a story about a simple man." (E. Luzanova, 2015, pp. 63-68)

The film was created with the feeling of a hidden camera (cameraman V. Vilensky) and conveyed the atmosphere in the scenes in the collective farm field, sending to the front, and the meeting of the train taking away Maysallbek, as well as in the deep plans of Tolgonai (played by B. Kydykeeva), who mourns her sons who died defending the homeland. The film faithfully conveyed important aspects of the work and emphasized the importance of ordinary people in the context of war and patriotism.

These screen adaptations are now being re-released and, thanks to the restoration, they are taking on a new life. Television and filmgoers can once again enjoy Aitmatov's works in a new

light, and filmmakers are exploring these adaptations to find new ways of interpreting and interpreting Aitmatov's works.

The main themes in films adapted from Chyngyz Aitmatov's literary works often revolve around profound and universal concepts that resonate with audiences worldwide. Aitmatov's storytelling has the ability to touch upon deep human emotions and societal issues. Here are some of the main themes commonly found in films based on his works:

**Love and Relationships:** Aitmatov's stories frequently explore the complex dynamics of love and relationships, be it between individuals or communities. Love, whether romantic or familial, is a central theme in many of his works. Films like "Jamila" and "The Red Scarf" beautifully capture the intensity of love and the challenges it can entail.

**Cultural and National Identity:** Aitmatov's works often delve into the preservation of cultural and national identity, especially in the context of the Kyrgyz people. These themes are showcased in films like "Mother Earth" and "Farewell, Gulsary!" as characters grapple with the changing world around them.

**War and Peace:** Aitmatov's narratives frequently examine the impact of war on individuals and communities. The consequences of conflict and the pursuit of peace are explored in films such as "The First Teacher" and "The Red Scarf."

**Human Rights and Social Justice:** Aitmatov's works touch on fundamental human rights, such as freedom, justice, and equality. These themes are evident in films like "The First Teacher," where a young teacher battles against societal injustices, and "The Dreams of the Female Wolf," which deals with issues of freedom and autonomy.

**Nature and Environment:** Aitmatov often showcases the connection between humans and their natural surroundings. Films like "Mother Earth" and "The White Ship" emphasize the importance of environmental conservation and the impact of human actions on nature.

**Character Complexity:** Aitmatov's stories feature multi-dimensional characters with both virtues and flaws. These complex characters make the films more relatable and engaging, as audiences can identify with their struggles and growth.

**Foreseeing the Future:** A unique theme in Aitmatov's works is his ability to foresee the future or anticipate impending events. This adds an element of mysticism and intrigue to his stories, as characters grapple with premonitions and their implications.

**Geographical Boundlessness:** Aitmatov's writings often transcend geographical boundaries, exploring themes that can resonate with people from various cultural backgrounds. This universal appeal is reflected in the films based on his works.

**Myth and Social Life:** Aitmatov weaves elements of myth and folklore into his narratives, which provide a rich cultural backdrop. The interplay between myth and contemporary social life is a recurring theme in many of his stories.

In conclusion, Chinghiz Aitmatov's literary works have been a source of inspiration for filmmakers, as they encapsulate a wide range of timeless and relevant themes. The adaptation of his stories into films not only preserves his literary legacy but also allows these profound themes to reach a global audience, promoting cross-cultural understanding and appreciation.

### Discussion, Conclusion and Recommendations

Screenings of Chingiz Aitmatov's works do promote cultural diplomacy and international understanding. Here are a few ways in which this happens:

**Popularization of Kyrgyz culture:** Screenings of Aitmatov's works allow viewers from around the world to learn more about the culture, traditions, and history of Kyrgyzstan. This promotes interest in the country and its cultural heritage.

**Strengthening ties between countries:** Cinema and literature have the ability to bring people together and create common points of interest. Screenings of Aitmatov's works can serve as a bridge to strengthen diplomatic and cultural ties between Kyrgyzstan and other countries.

**Maintaining languages and traditions:** Screenplays preserve the original Kyrgyz language and traditions represented in Aitmatov's works. This is important for preserving and promoting the cultural characteristics of the nation.

**Lessons in morality and humanism:** Aitmatov's works often contain profound lessons in morality and humanism that are translated into all languages of the world through screen adaptations. These lessons can inspire viewers to reflect and improve interpersonal relationships.

**Maintaining a literary legacy:** Screenplays immortalize Aitmatov's works, making them accessible to future generations. This helps to preserve his literary legacy and continue his influence on world literature.

Overall, screen adaptations of Chyngyz Aitmatov's works play an important role in popularizing his work, strengthening cultural ties, and promoting international understanding of world literature and cultures.

Through an exploration of the impact of adapting Chyngyz Aytmatov's literary works on cultural diplomacy and intercultural interactions, this article makes a significant contribution to understanding how art and literature can foster global harmony and promote harmonious relations between nations. The cinematic adaptations of Aytmatov's stories serve as a bridge that transcends linguistic and cultural boundaries, enabling diverse audiences to connect with the universal themes and human experiences embedded in his narratives. By showcasing the power of storytelling and visual interpretation, this research highlights the potential for art to be a catalyst for peaceful coexistence and mutual understanding among nations. It underscores the idea that the arts, in their ability to evoke empathy and bridge cultural gaps, play a pivotal role in building a more interconnected and harmonious world.

### Ethical Declaration

During the writing process of the study "*Assessing the Influence of Energy Efficiency Guide Label on Consumers' Purchasing Decisions for Household Refrigerating Appliances*" scientific rules, ethical and citation rules were followed. No falsification was made on the collected data and this study was not sent to any other academic publication medium for evaluation.

### Statement of Contribution Rate of Researchers

The contribution rates of the authors in the study are equal.

### Declaration of Conflict

There is no potential conflict of interest in the study.

### Note

Based on the PhD dissertation of Tolkun BEKTURGAN KIZI, PhD student, Kyrgyz-Turkish Manas University, Institute of Social Sciences, Department of Communication Sciences, "Chyngyz Aitmatov as an Actor of Cultural Diplomacy of the Turkic World".

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### GENİŞ ÖZET

Edebi eserlerin sinema yansımaları, kültürel diplomasi alanında önemli bir rol oynar. Bu yansımalar, dil bariyerlerini aşar ve bir kültürün zenginliğini dünya genelindeki bir izleyici kitlesine sunar. Bu tür yansımalar, bir milletin edebiyatını, sanatını ve değerlerini uluslararası sahnede şekillendirme konusunda derin bir etki yapar. Sinema yansımalarının kültürel diplomasi alanında nasıl etkili olduğu konusunda birincil yol, uluslararası film festivalleri ve yarışmalara katılmalarıdır. Klasik edebiyata dayalı filmler genellikle prestijli ödüller için yarışır. Bu sadece onların sanatsal değerini vurgulamakla kalmaz, aynı zamanda kaynak materyali ve temsil ettiği kültür hakkında dikkat çeker. Bu tür etkinliklerde ödül kazanmak, bir ülkenin küresel sahnede imajını büyük ölçüde geliştirebilir. Ayrıca filmlerin farklı dillere çevrilmesi, kültürel diplomasi açısından önemli bir yönü oluşturur. Bu, daha geniş bir izleyici kitlesinin kaynak materyale erişmesine ve onu anlamasına olanak tanır, bu da karşılıklı kültürel anlayışı teşvik eder. Çeviri ve altyazı işlemi, fikirlerin ve değerlerin değişimine bir köprü sağlar ve kültürel eserin kaynağından daha derin bir anlayışa ulaşmayı mümkün kılar. Film yansımalarının kültürel diplomasi üzerindeki etkisinin örneklerinden biri, Cengiz Aytmatov'un eserlerine dayalı filmlerin başarısıdır. Bu filmler sadece kendi ülkesinde değil, aynı zamanda Rusça konuşulan ülkelerde ve ötesinde büyük ilgi görür. Bu filmler, kültürel elçiler gibi işlev görerek, dünya genelinde bir izleyici kitlesine Kırgız kültürünün, tarihini ve anlatı geleneğini sergiler. Ayrıca, Aytmatov'un eserlerinin devam eden yansımaları, onun hikâyeciliğinin zamanla geçmeyen ve kültürler arasında evrensel bir çekiciliğe sahip olduğunun altını çizer. Onun edebiyatına olan sürekli ilgi, anlatılarının zamansız ve kültürler arası yönlerini gösterir, farklı kökenlere sahip insanları bir araya getirir, ortak insanlık ve kültürel değerlerin bir duygu geliştirilmesine yardımcı olur. Sonuç olarak, edebi eserlerin sinema yansımaları, uluslararası etkinliklere katılarak ve kültürlerarası iletişimi kolaylaştırarak kültürel diplomasi alanında önemli bir rol oynar. Bu, kültürleri birleştirme, karşılıklı anlayışı teşvik etme ve edebi hazinelerin dayanıklı değerini sergileme aracı olarak hizmet eder.