

CHINGIZ AITMATOV'S NOVEL "THE DAY OF THE CENTURY"

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Abstract:

This article talks about the stages of development of the novel genre in the work of Chingiz Aitmatov, a great figure of world literature of the 20th century, the uniqueness of the author's skill in this regard, and his very valuable work "The Day of the Century". Instead, the artistic interpretation of the human spiritual world is briefly described on the example of the characters of the novel.

Key words: Novel, genre perfection, author's skill, image, spirit, character, literary character, doomsday, tragedy, space.

INTRODUCTION

We know that written literature in Kyrgyz literature was formed mainly in the twentieth century. Prior to that, Kyrgyz literature developed mainly in the form of folklore. The novel genre also entered Kyrgyz literature in the early twentieth century. As a writer, Chingiz Aitmatov brought the development of the genre to the level of world literature, which began to develop in literature only at the beginning of the last century. Chingiz Aitmatov's first novel presented a synthesis of the author's quiet observations and expressions of a burning heart as a novel. His first novel is — "Asrga tatigulik kun" ("The Day of the Century"). In this play, as we have seen in the story, the question is not asked at the end of the play, but a solution is given.

"A Day to the Century" is the first novel of the Soviet-Kyrgyz writer Chingiz Aitmatov. It was first published in Russian in 1980 in "Noviy Mir" magazine. The work has been translated into many languages of the world. It was last published in Uzbek with translation by Asil Rashidov in 2018 in Yoshlar publishing house with 10,000 hardcover copies.

The events of the novel take place mainly in the Sariozak desert, at the Boronli railway station. The novel tells the story of the birth and life of the protagonist Edigey, the upbringing of Koranar and his passions, the mother Bayit cemetery, the brutal night battles, the opening of the memory of the captives and their conversion into slaves, the attempt by Naiman to restore the memory of



Mother's son. Through the image of Sobitjon, the writer showed modern manchurians. The story begins with the attempt to bury Kazangap, who lived his whole conscious life as an ordinary railroader at the station, and ends with a tragedy upon tragedy at the end of the novel. In the novel, the sixties, the present and the future are intertwined. Although the novel is written in the spirit of nationalism, it promotes, first of all, the issue of human dignity, the ways to fill the heads of the spiritual world of man, the principles of man's worthiness as a human being. In all his works, the writer remains faithful to a few methods, styles and measures: in them, a variety of legends and myths are intertwined with the depiction of real-life events.

Another distinctive feature is that in the works of the writer, the characters of animals are included in the novels as literary characters. In the novel, different types, different characters are created. In this play, the author reveals the roots of manicurism. The six apartments at Boronli station are based on the work. Through the writer's artistic skill, thinking, power and mastery of the word, he makes these two houses, in particular Kazangap and Edigey, the Boronli station where they live and fight, the center of the whole Kazakh people, as well as the country and the world. The way of life of the two heroes is connected directly or indirectly with the front, the island, and even the space. The storm station is located in the middle of the steppe, the cosmodrome is connected to the railway by trains running from west to east, from east to west.

LITERATURE REVIEW AND METHODOLOGY

Chingiz Aitmatov considers the dignity of the human race, in general, living beings in different conditions, in different situations, in contradictory, critical situations, in happy moments, in tragedy. It is commendable that a person deserves to be glorified and honored in all circumstances, even when he dies forever in the light of the world, in the midst of his birth, growth, maturity, flight, crisis, and turning away, in deep spiritual anguish. writer Edigey, who was upset that his father had not made Kazangap happy when he was alive, wondered: What happened to the people! said Edigey angrily. Everything is important to them except the scientist! The thought scratched Edigey's stomach. Since the scientist is insignificant to them, it means that they do not have the dignity of life.

Aitmatov's two-fold goals are perfectly described in the work "The Day of the Century". On the one hand, the author tries hard to expand the temporal and spatial dimensions of the events described in order to give his work universal and global significance: the novel has three temporal planes (mythical past, recent



past/present and hypothetical future); the setting moves from Kazakhstan to Nevada, from the Pacific Ocean to orbit in space, and finally even to a planet in another galaxy. But on the other hand, there is much in the novel that moves from the universal to the particular, exploring the complex relationship between national minorities in Central Asia and the Russian-dominated Soviet political and cultural system.

Despite the taboo of mentioning the facts of the liquidation of the Kyrgyz national intelligentsia in the 1920s and 1930s, and despite decades of Russification, Aitmatov continued his work unceasingly. His father's generation fought for many ideas dear to him. In fact, more than a few years of the day: "Who are you?" is of central importance and serves as a key to understanding Aitmatov's understanding of himself as a writer. In his novel, Aitmatov tries to answer this question for the VI Muslim peoples of Central Asia, focusing on the most recent history of Central Asia and a number of sensitive issues of Central Asia.

The events of the novel are the attempts of railwayman Edigei to bury his deceased friend Kazangap in the Ana-Beit cemetery. During the trip, Edigei will tell the story of his life in the Sari-Ozak deserts along with excerpts from Kyrgyz folklore. The author interprets the term "Sario'zaklar" as "the middle lands of the yellow steppes". Sari-Ozak, or "Sarozek" in Russian, is used interchangeably in the novel and is the name of a fictional spaceport. In addition, this story involves an American and a Soviet cosmonaut. There's a subplot where they're in constant contact with an extraterrestrial life form and travel together on a space station to the planet The Jungle.

RESULTS AND DISCUSSION

The play begins with Edigei learning about the death of his old friend Kazangap. All of Kazangap's relatives knew about his death and decided to leave for his burial the next day. Sobitjon, who is indifferent to his father's burial, decides to go to Ona-Bait cemetery through Sarozek to bury Kazangap. The ceremony will take place the next morning. It recounts events throughout Edigei's life, as well as various Sarozek legends. First, Edigei remembers how he fought in World War II, but returned from the war due to injury. As a result, it was sent to be built on the railway. In construction, he met Kazangap. He agrees to move into Kazangap's house at Stormy Crossing. Kazangap and Edigei become dear friends. Kazangap eventually gives Edigei his own camel named Karanar, who has become a legend throughout Sarozek.



At the end of 1951, Abutalib and Zarifa Kuttiboyev moved to Boronli intersection with their two young sons. At first, they find it difficult to live in Sarozek due to the harsh environment. But after years they adapt to this harsh environment. Both were school teachers before moving away. Abutalib also participated in the war and was captured by the Germans, but he escaped and fought with the Yugoslav Partisan Army. However, upon his return to the Soviet Union, he still retained the stigma of being a prisoner of war.

In order to leave his children with a personal account of his experiences, as well as to preserve his skills in the desolate Sarozek, Abutalib writes about his time as a prisoner of war, his escape and his fight for the guerrillas. He also records the various narrations that Edigeus told him. Unfortunately, these actions are detected during the investigation and reported to the higher authorities. Abutalib is interrogated by the tyrant Tansikboev and found to be counter-revolutionary. During the Soviet era, he was taken away and imprisoned for a long time. Later, Kazangap goes to nearby Kumbel to see his son. There he finds a letter written to inform Zarifa about Abu Talib's death. But he thinks it better to tell him that he has a letter than to inform him of its contents. Yedigey later follows Zarifa to Kumbel to retrieve the letter. Joseph Stalin dies that day. Zaripa cannot hear this news.

Zarifa decided that it would be better not to tell her children about Abutalib's death. After that, Edigei becomes a father figure in his children's lives and loves them more than his own daughters. Abutalib's last request was to tell Edigei's sons about the Aral Sea. That's why Edigei talks a lot about his former fishing profession. Years later, after internal reforms in the Soviet Union, Edigei applied to clarify the names of his sons and to investigate Abutalib's death. Abutalib is declared "rehabilitated". Edigei also learns that Zarifa has remarried and started working as a school teacher again. Near the end of the story, the group that sets out to bury Kazangap almost reaches the Ana Beit cemetery. However, their passage is prevented by a wire fence placed on the road. They decided to bypass it and followed it to another road, only to reach a checkpoint guarded by a young soldier. They are told that they are not allowed to cross the barrier. But the trooper calls his superior to see if an exception can be made. On the way back, everyone in the group except Sobitjon, Kazangap's son, decides that it is against tradition to return from a funeral with a corpse. They decide to bury Kazangap next to a cliff in Sarozek. After the burial, everyone leaves, but Edigei remains with Storm Karanar and his dog Tiger to think for a while.



CONCLUSION

Chingiz Aitmatov's works never repeat each other. They always differ from each other both in composition, in terms of language features, and in terms of the theme raised. But always bringing up the things that threaten the destiny of mankind, the topical issues, brings his works, their spirit closer. Through his few works, Chingiz Aitmatov taught people to strive for spiritual heights. He proved in practice that the absence of a nation is determined not by its existence, but by its spiritual perfection, by a clear purpose based on reason. Chingiz Aitmatov captured the hearts of those who aspire to goodness in the world with his truly artistic words. He proved and proved that true art and true love are the highest universal emotion, that this unbelieving humanity is doomed to destruction. We like to set different opinions about an artist's work, a writer's book, but the most important thing is that not all of us understand how to flow, read, feel, feel and understand it. When the layers of humanity live wanting to understand each other.

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