

ARTISTIC VISION OF THE WORLD IN THE ROME THINKING OF CHINGIZ AYTMATOV

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If humanity does not learn to live in peace, it will perish.

Chingiz Aitmatov

Abstract: This article examines the artistic vision of the world in the romantic thinking of Chingiz Aytmatov. His novel triad "And the day lasts longer than a cent ury", "Slough", "The brand of Cassandra" is connected and imbued with one thought - "if humanity does not learn to live in peace, it will perish." It is in these philosophical conclusions that the artistic thinking of the writer-prophet is hidden, who prophesied to all people, to humanity: The laws of human relations do not lend themselves to mathematical calculations, and in this sense the Earth rotates like a carousel of bloody dramas. The writer-thinker managed to recreate all this in his novels Chingiz Aytmatov.

Key words: novel, genre, novel thinking, novel triad, artistic vision of the world, phenomenon.

Received: 12 January 2026

Accepted: 25 February 2026

Published: 10 March 2026

INTRODUCTION

The literary process cannot be studied outside the context of the era. Both writers who directly respond to the deepest phenomena of modern life and writers who try to emphasize their detachment from it - both of them cannot be outside its influence. A man of epoch and time was Chingiz Aytmatov - a thinker endowed with a rare analytical gift, a subtle contemplator and a wise philosopher, an expert on the hidden strings of the human soul. Each novel by Chingiz Aytmatov surprised not only readers, but also critics, and literary critics were amazed by the originality of artistic thinking, high artistry, acute sociality, supported by the philosophical depth and fullness of his novels. This is the essence of the phenomenon of Aytmatov as a writer. All his works are woven, it would seem, from the momentary most urgent moments of our life, bear deep layers that contain a polyphonic artistic interpretation of the most complex social, psychological, and universal problems. The study of the impact of Ch. Aytmatov, his

philosophy, aesthetics, and artistic practice on the modern literary process goes back more than a dozen years. As literary criticism and criticism deepened into the spiritual, moral and artistic-philosophical world of Chingiz Aytmatov, more and more questions and unexplored aspects of his creative searches appear.

MATERIALS AND METHODS

Literary scholars before us have already done a lot of work to identify the features of the genre-style transformation of prose genres in the work of Chingiz Aytmatov, the plots and images of Aytmatov's artistic system, without analyzing the poetics of the novel, not a single work devoted to the writer's novel can do. The global processes of the late twentieth century could not but affect the development of national literatures, which, according to the figurative expression of the literary master of the twentieth century, Ch. Aytmatov, "experience and aesthetics of centuries". National cultures, subject to the preservation of their identity, strive to fit into the world cultural space. "Having absorbed



Journal of Foreign Languages and Linguistics

the traditions of artistic creativity from both Europe and Asia, Chingiz Aytmatov, as it were, personifies in one person the history, culture, traditions of the Kyrgyz people, introduces them into the world social process, being a bridge connecting Kyrgyzstan with the World" [2, p. 35], - noted the researcher of the writer's creativity scientist A. Akmataliev.

His novels belong not only to our present day, but also to the future, because they anticipate the events of history and our society and the world as a whole. It is not only the artistic language that differs in metaphor, but also every image, every work. The metaphorical models of the world created by Aytmatov are unique in the writer's artistic world. From simple to complex, from individual to universal understanding of the world, they are reproduced in the work of Aytmatov as the perception of humanity as a single organism, bound by common laws, problems, anxieties, aspirations. Behind all this is the formation of a new thinking - planetary thinking, embodying the life of one person to talk about the problems of many, perhaps all. If, since the 70s, the writer's artistic and philosophical aspirations are aimed at developing this thinking, at creating "the image of the person of tomorrow, taken in the system of human relations." This can only be done by the genre of the novel - synthetic, the most universal.

Surprisingly, despite the seeming simplification of the poetics of folklore, the works of oral folk art contain a huge artistic and philosophical meaning, as evidenced by the folkloristic concept of Ch. Aytmatov's work, which the writer transforms in his work.

In the 80s, he boldly spoke in novels: the writer's artistic and philosophical aspirations are aimed at developing this thinking, at creating an image of a person of the future, taken in the system of human relations. All this can be embodied only in the genre of the novel.

The genre originality of a literary work does not constitute the problem of its artistry as such. A genre is not yet a type of artistic integrity, as it is sometimes defined, but only a way of organizing a literary whole, not an architectonic, but a compositional form. But,

at the same time, the study of the genre "strategy" of artistic thinking, as a rule, provides the key to comprehending the aesthetic nature of the work and seems to be a necessary stage of the research undertaken. The patterns of development of literary genres and styles have shown how certain genres are updated and enriched in the work of writers.

"The world of artistic vision is an organized, ordered and complete world in addition to the predestination and meaning around a given person as his value environment: we see how object moments and all relations - spatial, temporal and semantic, become artistically significant around him," wrote M. Bakhtin , [3, p.3] theorist of the genre of the novel.

Chingiz Aytmatov created a whole gallery of plots, images, motives, ideas, marked by a keen worldview and even prophetic vision. The artistic architectonics, the poetics of his novels are inspired by the general vision of the world of the writer-thinker, his prophetic thought, warning the human race against negative and destructive choices and options for development, paving the way for new, saving paths.

Chingiz Aytmatov is a phenomenal personality of the XX century, his novel triad "And the day lasts longer than a century", "Plakha", "Brand of Kassandra" [1] is connected and imbued with one thought - "if humanity does not learn to live in peace, it will perish." It is in these philosophical conclusions that the artistic thinking of the writer-prophet is hidden, who prophesied to all people, to humanity: The laws of human relations do not lend themselves to mathematical calculations, and in this sense the Earth rotates like a carousel of bloody dramas ...

Each novel by Chingiz Aytmatov surprised not only readers, but also critics, and literary critics were amazed by the bright journalism, acute sociality and high level of artistry, supported by the philosophical depth and fullness of his novels. This is the essence of the phenomenon of Aytmatov as a writer. All his works are woven, it would seem, from the momentary most urgent moments of our life, bear deep layers that contain a polyphonic artistic interpretation of the most

complex social, psychological, and universal problems.

Chingiz Aytmatov's novels "And the day lasts longer than a century", "Plakha" and "Brand of Cassandra" became just such the most complete artistic pictures of the modern world. This is a kind of trilogy. In these novels, comprehending the human world, the author goes beyond the Earth and the solar system, peering into it from the cosmic abyss. In the first - a parallel is drawn, the Soviet realities, infringing upon a person, and the connection of centuries - nothing has changed. The appearance, appearance, language and position in society of those people in whom the same medieval Genghis Khan cruelty, narcissism, predation, and spiritual emptiness live, have changed. Most of humanity is blind, deaf and intimidated, like mankurt; and in the second novel it seems to dissolve in the flesh of earthly matter - man subjugates and uses nature, consuming it through the fruits of his activity, and on the other hand, destroys it with his transformations; and in the third - terrible outcomes can give seeds of cruelty, crime, despotism, inhumanity, sown by man.

RESULTS AND DISCUSSIONS

Typical for human life and society of the twentieth century - losses and successes as artistic pictures of the modern world and became the plot of the novels of Chingiz Aytmatov: "And the day lasts longer than a century" (1980), "Plakha" (1986) and "Brand of Cassandra" (1994) [1. Vol.5, 6, 7]. These are the writer's peculiar metaromaniacs. The global problems of the century, man and his kind are presented in these novels, comprehending the world of man, the author goes beyond the Earth and the solar system, peers into it from the cosmic abyss. The style of the novel is synthetic: a synthesis of realism and modernism. [4. c.77]

In the novel "And the day lasts longer than a century" there are several spaces, as it were: Buranny half-station, saryozeks, country, planet, near-earth and deep space. At the intersection of these plans, the writer creates the fate of the protagonist - Edigei Zhangeldin, who in Aytmatov's novel is the intersection point of all the painful moments of the life of a man of the 20th century.

As Aytmatov himself said, there is no such area on the geographical map - Saryozeki. It was invented by the writer as the embodiment of the face of the century: repression, mankurtism, etc. At the intersection of these plans, the writer creates the fate of the protagonist - Edigei Zhangeldin, who in Aytmatov's novel is the intersection point of all painful moments in the life of a man of the 20th century. The novel "And the day lasts longer than a century ..." offers the reader a universal concept of being and man. The writer-thinker is trying to embrace the whole immensity of life and the universe: from the fox that came out to the railway track to other galaxies that came into contact with earthlings. But in the center of everything there is a man, a person, a soul, in which good and evil perform their eternal struggle. The line from Pasternak's poem, which became the title of the novel, emphasizes the scale of the author's intention: the past, present and future merge into the eternal. The core of the plot is a description of the funeral of an old railroad worker at a distant junction in the steppe. And around this event, a multifaceted picture of life and three families at the station, and the country as a whole, grows.

In the second novel, "Scum", there are global environmental and moral problems: like Bulgakov, there are three novel lines: in one - saigas and wolves, destroyed and persecuted by people, on the other - the human race. The boy's name speaks of himself - Kendzhebek, i.e. the last bek, in the mouth of the she-wolf Akbar. The master of myth transformation Chingiz Aytmatov in "Plakha" uses the totem of the foremother of the Turkic-speaking peoples: the blue-eyed she-wolf spared Obadiya, and the people crucified him. "Save me, she-wolf," said the dying Obadiah. "Hear me, beautiful mother - a she-wolf," he thinks, and just before his death he sees a she-wolf. Man destroyed all Akbar's wolf cubs. And the image of Kendzhebek is a symbolic image of the last bek, i.e. person.

"Plakha" is one of the most interesting works in the work of Aytmatov. This novel is like a cry, like a desperate appeal addressed to each of us. Think over. Realize your

Journal of Foreign Languages and Linguistics

responsibility. For everything that is so - at the limit - has become aggravated and thickened in the world.

The novel "Plakha" is based on the idea of the contradictory nature of human nature. Thus, the natural world turns into the human world. Relationships of kinship, harmony should be established between them, but in reality - the opposite is true. This is what Chingiz Aytmatov is talking about. Disharmony leads to tragedy, leads the human race to the chopping block! The novel is complex. It intertwines three main storylines - humanization, humanization of the image of Christ through the image of Avdiy Kallistratov, the life of the wolf family and the fate of mankind. The fate of Boston ends tragically - the she-wolf Akbar, yearning for wolves, takes away the only son of Boston - Kenjesh. Boston, shooting a she-wolf, kills his own son with her. A deep philosophical thought is hidden in the novel - the tragedy of the human race, embodied in the image of the only son of Boston - Kenjesh.

Chingiz Aytmatov is a thinker endowed with a rare analytical gift, a subtle contemplator and a wise philosopher, an expert on the hidden strings of the human soul - and we are convinced of this again and again through his next philosophical novel "The Brand of Cassandra (From the Heresies of the XX century)", a warning novel ... The novel "Brand of Cassandra" knocks the reader out of the usual rut of thinking, puzzles and even baffles. This is the literature of global changes and systems thinking, which shows what terrible outcomes can be produced by the seeds of cruelty, crime, despotism, inhumanity sown by man.

In the "Brand of Cassandra" Aytmatov created a kind of integrated world and showed what terrible shoots can give the seeds of cruelty, crime, despotism, inhumanity, sown today. The situation is fantastic, the novel is realistic. Artistic architectonics, the very principle of depicting a life situation, underlying the narrative, is new and original. The reader, opening the novel and deliberately intending to meet on the pages of a stunning revelation or entirely heresy, will find there a torment of disturbing thought. "The narrative skill of Aytmatov is masterly,

as never before, in conveying the sophistic acuteness and the mind acting here. And, of course, the aphoristic simplicity of the phrase is still perfected", noted academician R. Rakhmanaliev.

In the novel, terrible outcomes can give seeds of human greed, cruelty, crime, despotism, inhumanity. The experimental cloning of the human race, which was considered a triumph of medicine in the twentieth century, is highly artistically shown in the image of Andrei Kryltsov, who has nothing sacred or dignity of his own. The situation is fantastic, the novel is realistic. Artistic architectonics, the very principle of depicting a life situation, underlying the narrative, is new and original. The synthesis of literary genres, the synthesis of concepts and techniques do not go in different directions, but are combined in a novel idea. This is the artistic skill of Chingiz Aytmatov, who managed to raise the world novel of the twentieth century to another stage, as was done by Cortasor, Borges, Marquez, Coelho.

This is how chronotopic images are intertwined in Ch. Aytmatov's novels. Thoughts and feelings of the heroes are intertwined surprisingly harmoniously.

The philosophy of artistic thinking of Ch. Aytmatov brought the genre and stylistic transformation of the novel genre in world literature to a new level; for writers, his artistic skill turned out to be the most important polemic in their creative searches and aesthetic guidelines.

Aytmatov's novel poetics is mosaic. The formulated law of the fantastic F.M. Dostoevsky "The fantastic in art has a limit and rules. The fantastic should touch the real so much that you should almost believe it" was the creative credo for Chingiz Aitmatov. Contact with the real mythology of the ancients, the fantastic realism of Gogol, Bulgakov, Marquez, science fiction and the rich poetic heritage of the people became a school of high artistic skill for the writer.

The stylization of genre transformation in the novels of Chingiz Aytmatov was a triumph of the novel word, and as the Arab critic Jalil Kamal Ad-din noted: "his name is inscribed in golden letters in the history of the modern novel".

CONCLUSION

Losses and successes characteristic of human life and society of the twentieth century as artistic pictures of the modern world have become the plot of the novels of Chingiz Aytmatov. Chingiz Aytmatov created a whole universe of plots, images, motives, ideas, marked by an acute worldview and even prophetic meaning. The artistic organics, the plasticity of his things, are inspired by the general vision of the world of the writer-thinker, his questioning, searching thought, warning the human race against negatively destructive choices and development options, laying down new, saving paths.

The moral, ethical, aesthetic, educational problems raised in the novels of Ch. Aytmatov, their consonance with the realities of our time are relevant, since the best opportunities are fiction of world literature, in particular the literature of the peoples of the CIS in the second half of the XX century. showed Ch. Aytmatova in the magnetic field of the spiritual world. The searches and discoveries of Ch. Aytmatov were picked up and creatively developed by the next generation of writers. The so-called "Aytmatov School" was formed. In the artistic solution of moral, ethical and philosophical problems, prose of the 1960-2000s. turned out to be largely focused on the work of Chingiz Aytmatov, and this article is also an expression of this impact.

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