



## GENREAL IMPROVEMENT AND ARTISTIC SKILLS (ON THE EXAMPLE OF CHINGIZ AITMATOV'S NOVELS)

**Abdugapparova Shodiyona Adashali Qizi**

Tashkent State University of Uzbek Language and Literature,  
independent researcher. (Uzbekistan)

Article history:	Abstract:
<b>Received:</b> 14 <sup>th</sup> May 2021 <b>Accepted:</b> 28 <sup>th</sup> May 2021 <b>Published:</b> 30 <sup>th</sup> June 2021	This article discusses the stages of development of the novel genre in the works of Chingiz Aitmatov, a great representative of world literature of the twentieth century, and the uniqueness of the author's skill in this regard. Instead, the artistic interpretation of the human spiritual world is briefly described in the example of the novel's images.
<b>Keywords:</b> Novel, genre perfection, author's skill, image, psyche, mangrove, literary character, doomsday, tragedy, space.	

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. 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 maniricism.

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.

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. If so, what is the purpose of living, and why do they live?

While the play depicts the scene of Jolomon's manicurization, it is impossible not to shake the reader's heart. It is especially impressive that his mother is looking for him. The heaviest loss for a human being is the birthmark. No matter how much a mother who sees her son calls, she does not recognize her mother. The mother, knowing that he had been mangled, wept bitterly.

The image of Naiman's mother is in the image of the Motherland, and his son Jolomon is in the image of the people of the society living in this country. The motherland calls us, our children, to wake up, to restore the forgotten things, history, memory.

In the play, Sobitjon is called the mankurt of the new age. The danger of the new manchurism is that they, like their little ancestors, slaughtered the camel and with its thick skin torn from its neck, only tens, hundreds, thousands, not tens of thousands of prisoners of war, but tens of thousands, hundreds of thousands, millions of civilians were turned into total, sad, non-religious mankurts. developed and applied popular guidelines and measures, beliefs and theories. There are many types of such manchurians, but they are rooted in racial and national classics, ambition, hypocrisy, selfishness, etc.

In the play, the situation on the island was not inferior to that of Kazangap. The author also raises an environmental issue in the play.

At the heart of the typical and non-typical images that affect all spheres of natural and social life, written in the author's novel "Qiyomat" ("Doomsday"), lies the tragic fate. In the case of all the images, it is shown that there is doomsday. With this work, the writer is sounding the alarm about the need to wake up from mangling, or that we can bring the Day of Judgment closer. Chingiz Aitmatov's works cannot be flowed with old ideas. For this, it is necessary to have a new way of thinking, perception, level, high culture.

There is a couple in the image of Akbara and Toshchaynar in the novel and their three generations, more than ten descendants, doomsday. Jesus Christ, who struggled to give a little happiness to his few ummahs and was eventually rejected by the same ummah, will be crucified. Doomsday is here too. Avdiy Kallistratov, a contemporary of Jesus, a contemporary who wanted to create a new theological theory and was exposed to the terrible opium poppy, a group of mentally handicapped people who considered themselves to be the leaders of society, fought against young criminals. He is beaten like a tree in the Moinkum steppe for his honesty and noble human feelings. Guram Jukhadze and his men, depicted in "Oltovlon va yettinchi" ("Altovlon and the seventh") ballad, are suddenly wiped out by spy Sandro as they say goodbye to their homeland. Doomsday is here too. But what about Sandro? Unable to bear the torture of conscience at the last moment, he shoots a little too. Ernazar, whose body fell into the abyss of Ola Mongu on a small horse, whose body was even forced into a black grave, was subjected to insults, slander and reproach, and who was abducting his beloved son Kenjash. The fate of Boston Orkunchiev, who shot him in the head, and Gulimkhan, the wife of a soup kitchen, is doomsday.

The writer sees all his protagonists in a state of great tragedy. It is understood from the work that all honest people must fight together so that the Day of Judgment does not come. Because the Day of Judgment will not fall from the sky, it will be made by a few people. After all, the author puts forward a reasonable claim that the power that repels it, thinking and perception, is also in the hands of human beings.

The novel broadly describes the tragedies resulting from the violation of norms in nature and society. Life does not live only in the content of the heroic victories of the five years and the solemn reports of the labor collectives, glorious plans, the mobilization of reserves, shouting slogans and appeals. Any sacred value may gradually lose its meaning, as human dignity is violated as a result of the violation of norms, and the living soul becomes part of a huge production mechanism. At the heart of every event described in the play is the universal idea.

His next work, "Kassandra tamg'asi" ("Cassandra's"), should be read in the same spirit, as well as the work of the hunter who stayed in Chok, which consists of an interview with the Kazakh poet Mukhtor Shokhonov.

The themes of the universe, the earth, and ecology continue in "Kassandra tamg'asi" ("Cassandra's") novel. The protagonist, Philopheus, is a person abandoned by his mother in infancy, deprived of his mother's affection. The footsteps of a carefree mother, who had left him on the doorstep of an orphanage in the bitter winter, never left his ears. Because of his compassion for mercy, he was deprived of the qualities of compassion and kindness. The author describes the focus on the extremely delicate aspects of human psychology. It shows that the increase in the number of manchurians, sadists in society, and the violation of the criteria in society are caused by children who are not raised in a family like the one in the brochure. That is, it shows the psychological basis of the condition. One family argues that a mistake in the destiny of a person can be a disaster for the whole society. The play shows how dangerous people without parents, sixty and no future, people like zombies are to society. Philopheus, like Azi, is interested in the proliferation of those who are in their sixties and have no future. She sets up child rearing work in laboratories. But in the end, everyone realizes his mistake and sacrifices his life.

"Cho'qqida qolgan ovchining ohi-zori" ("The Hunter's Tale on the Peak") is an interview with the Kazakh poet Mukhtor Shokhonov. This book, which was born as a sincere conversation between the great writer of the XX century Chingiz Aitmatov and the famous Kazakh poet, public figure Mukhtor Shohanov, is a product of boundless trust and love for humanity. The essence of human life is spiritual courage, and man is the flower of life. In the mortal world, there are countless tangled problems that affect man. Everyone faces such problems, and everyone seeks an answer, finds an answer. Is eternity only the future, or are the sixties and these moments also eternity? In short, the authors are sensitive to sensitive issues and encourage the reader to think as well.

In this play, we can learn a lot about the life and work of the writer, his worldview. Also, the fact that the writer is a thinker, how he thinks about the sixties and the present, the future, excites your heart, the writer also expresses his thoughts about truths about you that you do not know. In this play, he cares about the history of the Turks, their greatness, and what awaits this nation in the future. The world as a whole, humanity suffers. In all the

works of the author, the ideas that are interpreted in one way or another, express more or less broad, scientific, philosophical observations on the subject.

The author's last novel is called *The Time of the "Tog'lar qulayotgan zamon"* ("Fall of the Mountains"). The main story of Chingiz Aitmatov's novel takes place in the high mountains of the Tien Shan, at the crossroads of the tragic life of two suffering creatures, man and leopard. Both are the victims of the period, the victims of the existing conditions, the captives of little destiny. It depicts the tragedy of an educated man in a market economy. The revenge of the famous journalist Arsen Samanchin leads him to his native village, where the oil magnates organized a leopard hunt ... He comes here without knowing that he will meet his last love and scientist. In the whole story of the work, the legend of the free girl leads the legend. The play deals with many problems in Eurasia in general. This play also refers to a folk legend. It was used to uncover the creative idea. The writer, in general, wants to warn that humanity is coming to the brink of bankruptcy in his latest works. Because a nation deprived of its spirituality is doomed to a scholar, spiritual depravity is the worst of all. In today's world, the issue of spirituality is becoming more important than ever.

Chingiz Aitmatov's novel *The Time of the "Tog'lar qulayotgan zamon"* ("Fall of the Mountains") is a great tragedy, a work of the highest level. With this work, the writer with the image of Arsen Samanchin sets an example of how to live and how to get.

The protagonists of the work: the snow leopard Jaabars and the writer Arsen Samanchin. Conditions of radical change will appear before everyone. Jaabars, the former king of the younger generation, sighed as he watched the young leopard engage in fashion shows with his fashion, and as he walked away from the herd, he crawled on the path that had previously flown so fast. He was doomed. The author's second me, Arsen, is confronted with a tragic break in history: his natural environment is the sky of Soviet civilization (not Stalin's time, but the golden age of culture, and Chingiz Aitmatov was one of the first), his style, ideals, and morals are the market and Money collapses with the advent of power. Her lover, opera singer, Aydana, who sings Wagner and Tchaikovsky, hit the stage a little, lightly. He will be kicked out of the restaurant. He is said to have been instructed not to attend Arsen Samanchin at the restaurant where the concert will take place. It was an insult. First of all, he wants to shave a little. And then the show is Ertosh Kurchal. At the same time, the plot of the tragedy - his beloved village - enters. It turns out that there is no work to keep people busy, they are not the ones who own the mountains and the steppes, they are the ones who are despised. Arsen's uncle, a businessman in the village, tells him that fifty oil magnates are coming for the leopard hunt, that he can make a lot of money on the pretext that it will be good for everyone in the village hunt, and that Arsen has to translate because he knows English. Arsen agrees. However! What are the proud mountaineers doing?! They are trading in mountain animals with little mountains and brothers! Those who have stopped feeding themselves with labor, the people are selling Mother Nature.

In the play, Arsen's last love of the subject comes up with the opposite slogan: pull your hand away from our leopards! With his speech, the writer announces his little idea.

The writer brings his little protagonist to a point where contract and debt, duty and conscience come together. He is also cornered like a leopard. In the game there is a hunt against leopards. There will also be a hunt against the protagonist, Arsen, by the protagonist writer. The student wonders how Arsen will find his way, swallowing his breath and waiting. Arsen's classmate Tashtanafgon asks him to say in English that the foreign Arabs were taken hostage during the hunt and demanded large sums of money in exchange for their release. Otherwise, they explain that the soul will not survive. Arsen remains in a difficult position. He finds a way out of the situation only by sacrificing a little. Yes, this society has sacrificed arsenic samanchins to those who live on the right path with a conscience. They did not fit into the chariot of time, but fell under the wheel of history. With Arsen's worldview and spirituality, it was difficult to live in the era of Money and Market rule. The period squeezed and sacrificed such people.

In the song, both Jaabars and Arsen, who had suffered the blows of fate, died, and Arsen bowed his head to the cocoon of the dying Jaabars. The author shows that the protagonist has a huge heart like a leopard, how a person should live in the world.

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. Had the world lived to respond to each other's nobility with nobility, would the world have been completely different?

Today, the work of Chingiz Aitmatov is, first of all, the spiritual wealth of all Turkic peoples, and then the peoples of the world. And most importantly, a secular person like Aitmatov must fit into our hearts.

We say that there are few writers who did not learn from Aitmatov's school and did not sympathize with him. Because when we read every work of a writer, we feel that he is trying to tell a great truth, the principle that man deserves the name of man. It takes spiritual and spiritual preparation to hear that. These rays of truth illuminate our hearts and call us once again to see and observe the world with a different eye.

**REFERENCES:**

1. Aytmatov Ch. Bolaligim. Qissa. – T.: "IJOD PRESS", 2017 – 224 b.
2. Aytmatov Ch. Qiyomat. Roman. – T.: "Yangi asr avlodi", 2015 – 432 b.
3. Aytmatov Ch. Asrga tatigulik kun. Roman. – T.: "Yangi asr avlodi", 2015 – 432 b.
4. Aytmatov Ch. Kassandra tamg'asi. Roman. – T.: "A.Navoiy nomidagi O'zbekiston Milliy kutubxonasi nashriyoti", 2007 – 392 b.
5. Aytmatov Ch. Tog'lar qulayotgan zamon(Mangu qalliq). Roman. – T.: "VEKTOR-PRESS", 2009.
6. Aytmatov Ch., Shoxonov M. Cho'qqida qolgan ovchining ohi-zori. – T.: "Sharq", 1998 – 432 b.
7. Aytmatov Ch. Tanlangan asarlar. 2 jildlik. –T.: "G'ofur G'ulom" nomidagi Adabiyot va san'at nashriyoti, 1978.
8. Aytmatov Ch., Hotamov G'. Yozuvchi va zamon. Manba: Adabiyot va zamon. – T.: "G'afur G'ulom" nomidagi Adabiyot va san'at nashriyoti, 1981.
9. Rashidov A. Chingiz Aytmatov olami. – T.: "O'qituvchi", 2011.
10. Meliboyev A. Chingiz Aytmatov: Davr. Inson. Haqiqat. – T.: "G'afur G'ulom" nomidagi Adabiyot va san'at nashriyoti, 2018.
11. Айтматов Ч. Тавро Кассандры // Знамя. 1994 - №12 - С.9-110.
12. Айтматов Ч. Плаха — Алма-Ата: «Жалын», 1987. 576 с.
13. Сергеевна М.М. "Фольклорно-мифологические мотивы в прозе Чингиза Айтматоватема" диссертации и автореферата по ВАК РФ 10.01.01, кандидат филологических наук М: 2004.
14. Ибрагимова А. Краски всех искусств: Фольклор народов СССР в творчестве Ч. Айтматова // Простор. 1989. - №4. - С. 149-152.