

# *Literary Interpretation And Systematic-Structural Analysis Of The Titles Of The Works “The Day Lasts More Than A Hundred Years”, “Doomsday”*

Bahor Bahriddinovna Turaeva

Doctor of philosophy (PhD) on philological sciences, Associate Professor Uzbekistan State World Languages University

E-mail: [bahorturaeva@gmail.com](mailto:bahorturaeva@gmail.com)



**Abstract** – The article provides a structural analysis of the titles of the famous Kyrgyz writer Chingiz Aitmatov’s creative works “The Day Lasts More Than a Hundred Years”, “Doomsday”. The author’s creative purpose in naming the work of art, the role of the elements of the plot and the composition of the novels in revealing the essence of the title are explained. The criteria that are important in naming the author’s works in different genres are classified, and the titles that mean artistic time and artistic space are studied separately. Chronotope is being concerned as the literary-aesthetic category in the world literary studies, expressing the scope of the universe interpretation, the author’s outlook and imagination regarding the world foundation, defining personages, the composition means of expressing the sequence and duration of the events. A creative comprehension of the chronotope as a means arranging the work composition, structure, and constructing an epic field of the text demands a special approach to understanding the aesthetic character of the work. Since the chronotope includes all the elements of a fictional work, it is impossible to present the plot, composition, conflict, system of characters, feelings and the mood of the characters without the description of the chronotope. In the following development of the scientific-theoretical thought in the world, the chronotope is accepted to be one of the poetic means to demonstrate the reality as well as to be a literary process that is basic for the expression of the reality in the compositional construction and illustration of the plot relying on the writer’s intention and the ideological conception of the literary work. The literary time enables to cognate the literary world picture created by the author in terms of the descriptive subject and object of the work. Therefore, one of the topical tasks of the modern Uzbek literary studies is to describe a historical evidence, event, the life of outstanding people, the chronology of the near past based on the literary time; on the example of the creative works of a certain period, creators or an individual writer are analyzed in separate or comparative-typological aspect.

**Keywords** – novel, title, chronotope, motive, epigraph, analepsis, structural analysis, plot line, composition

## I. INTRODUCTION

The title of the work requires clarity and brevity, should be expressed in one or more words, contain content scattered on hundreds of pages and attract the reader as soon as it is named.

The name of the work of art is a semiotic key. The key, in essence, is a clear, concise expression of the concept that defines its existence. If the concept is vital, fully understood, the author’s writing will be fluent, the essence of sentences and words will be dark. The concept of a work is sometimes called the weight of the object of the image. The weight of the object of the image is useful in determining the genre. While defining genres, especially novels, stories, and short stories, the tendency to focus on external weight is often in trend [4]. The genre, the title, the concept (the weight of the object of the image) shines in the first semiotic center of the work. The first semiotic center is often understood as the first line (verse, sentence). The first word

expression (line, verse) is not only the first impression, a source of unconscious understanding of the work, but also a sign leading to the semiotic center [5, p. 52-53].

The objects of research are the novels of the famous Kyrgyz writer Chingiz Aitmatov “The Day Lasts More than a Hundred Years” and “Doomsday”.

## **II. METHODS OF THE RESEARCH**

The article uses the methods of comparative-typological, biographic, psychological, structural analysis have been used.

## **III. THE OBJECT OF THE RESEARCH WORK**

The objects of research are the novels of the famous Kyrgyz writer Chingiz Aitmatov “The Day Lasts More than a Hundred Years” and “Doomsday”.

## **IV. THE AIM OF THE RESEARCH WORK**

The purpose of the study is to generalize the scientific-analytical and theoretical examples a structural analysis of the titles on the examples of Chingiz Aitmatov’s novels.

## **V. PROBLEM DEVELOPMENT STATUS**

This literary problem was **studied** theoretically in Europe [A.James, W.Heffernan; M. Vukanovichand, L. Grmusha; N.Bemong, P.Borghart; J.Culler; M.Atkins] Russia [M.Bakhtin; D.Likhachev; N.Gey; N.Shutaya; Z.Turaeva; E.Meletinskiy; V.Khalizev] and in Uzbekistan [N.Shodiev; H.Boltaboev, B.Karimov; E.Abotalieva; A.Tuychiev; A.Nosirov; U.Jurakulov; M.Umarova; U.Karshibaeva; U.Nazarov].

## **VI. MAIN PART**

In our study, we analyze the novel titles that represent the chronotope. The title should be fully consistent with the content of the work, related to the theme and idea, and reflect the concept of the writer. In choosing the title, there are artistic criteria such as the time and place where the work was created, adherence to the specific features of a particular literary movement, circle, school, type and genre. The title is chosen based on the author’s individual style and ability to understand the relationship between the world and man. The title is one of the strong points of the literary text and the strong position of the creator in the creation of the text, in turn, is one of the ways to move forward. Consequently, the title is an important component of the literary text [3,5].

Chingiz Aitmatov’s first novel “I dolshe veka dlitsya den” (“The Day Lasts More Than a Hundred Years”) was published in 1980 in the magazine “Novy Mir”, and later in the magazine “Znamya” under the name “Buranny polustanok”. Both titles of the novel reflect the chronotope, that is, the first name refers to the artistic time, and the second to the artistic space. The events in the play are based on Edigey Hurricane’s journey to follow his friend Kazangap to the final destination to Mother Bayit Cemetery and his memories of his friend. The author named the novel “Buranny polustanok” because the events took place at “Boronli” station.

It has been translated into Uzbek as “Asrni qaritgan kun” and “Asrga tatigulik kun”. Although the novel depicts events that took place overnight, the writer skillfully uses retrospective and analepsis<sup>1</sup> techniques to fit a century of events into a single day. The relatives of the old man Edigey Boron and Kazangap will go to the Mother Bayit Cemetery to follow the deceased to the final destination and fulfill the will. The sad memories of Edigey who lost his brother Kazangap during a day’s journey: the connection of his life with Kazangap, Kazangap’s brotherly support to Edigey, who was canceled in the war, and his life at the “Boronli” Station in Sariozak Desert, the children of the deceased – Sobitjon and Oyzoda – being grown up in his presence, but not being well-behaved children, the tragic fate of Abu Talib and Zarifa, paternal love for Ermak and Dovul, unrequited love, common motives of friendship. The legend of “Mother Bayit” is used as an external analepsis. The legend does not interfere with the main plot events of the work, but the motif of mangling becomes more pronounced in the parallelism of the images of Sobitjon and Jolomon. In the novel, three independent plot lines depicting Edigey Boron and Kazangap, Mother Naiman and Jolomon, the discovery of the planet “Toqaytosh” of the “Paritet” group in the universe through the “Demiurg” program, connect in the

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<sup>1</sup> (ancient greek analepsis – αναλεψις) – refer to events, facts, happenings previously described in the text

“Mother Bayit” Cemetery. The essence of the title of the work is opened in different times – the past (the legend of “Mother Bayit”), the present (the protagonist’s current events) and the future (the existence of intelligent creatures resembling humans on the planet Toqaytosh and the visit of two members of the “Paritet” group to their planet in order to establish contact with them in the future).

The son, who was savagely deprived of his memory by the Jungjangs, killed his mother; “On the way of Koranor, following Kazangap to his last eternal destination — the “Mother Bayit” cemetery, ... to the cemetery of relatives, burying his friend” [1, p. 41]; the day on which the discovery of the existence of living things was discovered is a day that has aged and lasted the century. The author skillfully depicts the events of the turn of the century in three independent plot lines based on three amabei compositions.

The destination to go to his friend’s funeral was a reason for the protagonist Edigey Jongeldin to reconsider his past life, that is, to go back to the past and at the same time reflect on the world today. The distance to the cemetery is 30 kilometers, which means it takes a day to pass it. This is how the symbolic meaning of the title “The Day Lasts More Than a Hundred Years” is understood. This is a very clear reference to the way of the story, that is, the synchronous state of events that took place during a day and at the same time the diachronic state of past events coincide with the future, and this day becomes a symbol of eternity [3, p. 99].

According to the critic K. Asanaliev, the first version of the novel’s manuscript is called “Donanboy bird”, the author admits that the bird’s flight generalizes the past, present and future; the sky, the earth, and the sea as a whole. Allows you to describe events in different places and times [2, p. 148].

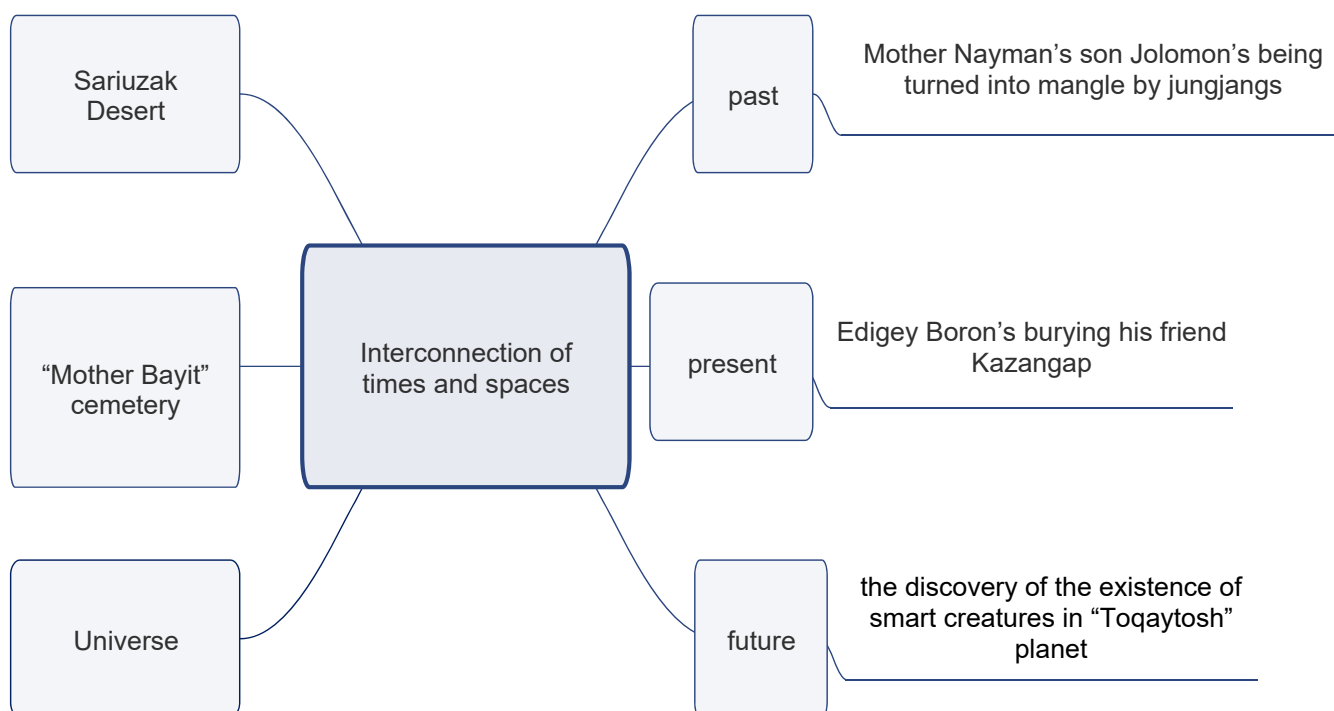


Figure 1. Interconnection of times and spaces in the novel “The Day Lasts More Than a Hundred Years” [1].

“Plakha” (1986) was translated into Uzbek as “Qiyomat”. The title of the novel summarizes the resurrections that took place in man’s relationship with the spiritual world, nature and society. The author’s philosophical prediction that man’s cruel domination of nature, his own destruction as a result of oppression, and his turning the world of life into doomsday, takes the form of a thin thread from the beginning to the end of the events of the novel.

The sacrifice understood in the title of the novel “Doomsday” rises from the social level to the level of the global problem. According to E.V. Krasikova, murder, violence and oppression are described on the basis of the motive of the sacrifice [4, p. 25].

The image of the doomsday in nature, society and the spiritual world of man is expressed in three independent plot lines of the novel:

*the first* is the fate of the Akbara and Toshchaynar wolf pair;

*the second* is the tragic fate of Avdiy Kallistratov;

*the third* is Boston and Bazarboy’s relationship based on sharp drama.

Akbara and Toshchaynar’s three generations were endangered in the Moyinkum desert, Lake Aldash and the Issyk-Kul mountain range: three children were killed when saigas were slaughtered in the Moyinkum desert; the loss of five children caused by a fire in a reed field near Lake Aldash; the abduction of four children by Bozorboy from the Bulak gorge turns the lives of coyotes into doomsday.

Akbara’s sorrows are transferred to Boston and Gulimkhan, and Akbara smells the scent of her prematurely lost children from Kenjash. The oppression of nature returns to man himself. Unfortunately, Boston pays compensation with two-year-old Kenjash for Bozorboy’s mistake.

Avdiy Kallistratov’s expulsion from the church for arguing with the Father Coordinator to comprehend the God-Contemporary idea, his amazement at unresolved considerations, and even his wandering in the Hefsiman Gardens of Jerusalem in search of a Master through time and space create a microcosm chronotope. Avdiy is applied in parallel to the image of Jesus Christ in the preaching of good ideas.

The microcosm of the protagonist is described on the basis of the typological and analytical principles of artistic psychology, that is, the emotions of the characters, the roots and evolution of their thoughts are expressed in relation to the environmental conditions in which they are formed and moved. The uncontrollable changes in the inner world of Avdiy, Jesus Christ, Guram Jokhadze, Boston, Gulimkhan and Akbara are polyphonic. The generalizing feature of these images is that they seek good and fall victim to evil. The author enhances the impact of the work by depicting the apocalypse in the heart of the above-mentioned images through the motives of oppression, misguidance, separation, betrayal.

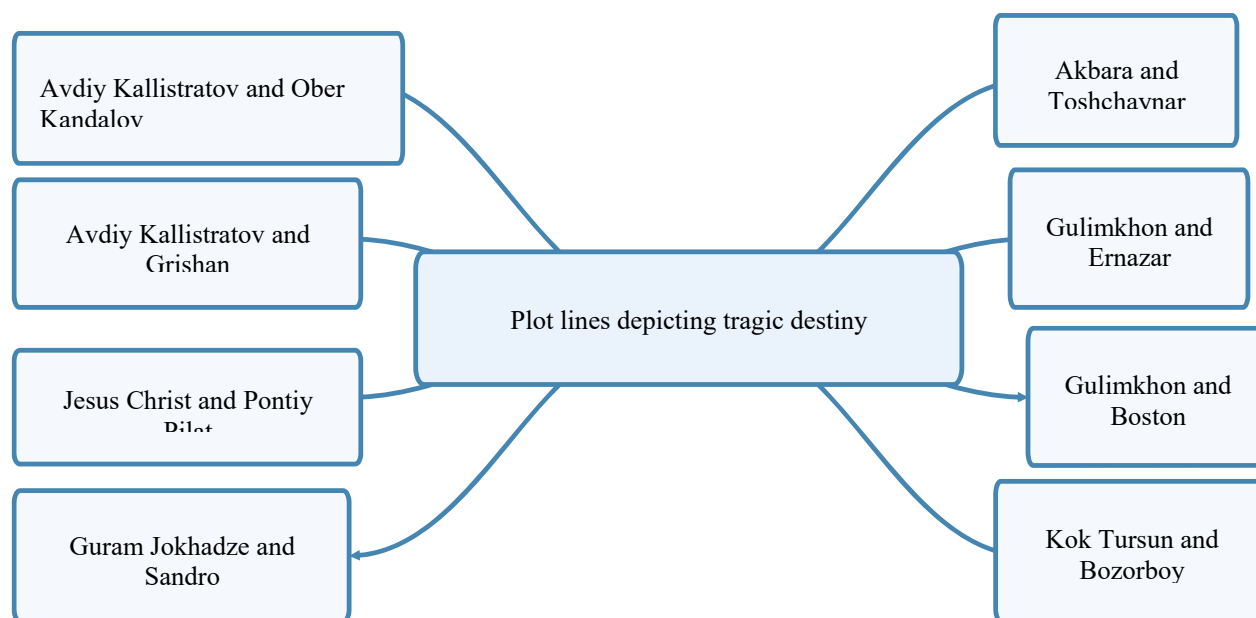


Figure 2. The plot lines of the novel “Doomsday” reflect tragic fates [1]

### III. CONCLUSION

The essence of the title of the work is that the resurrection in the life of each protagonist of the work is skillfully based on the fact that it occurs due to the violation of the criteria of nature, humanity and society. A noteworthy aspect of the analysis of the titles is that the chronotope is as important in the naming of novels as it is in connecting the plot lines, ensuring the sequence of plot and compositional elements in the field of art, and shaping the architecture of the work.

Chronotope is the base of art division into types and a creative discovery within philosophical and literary-aesthetic event. It is an existing form in modern science of literature and is called as artistry fictionalization and fictional artistry. Chronotope is a literary-aesthetic category assembled differently in the art of words, the phenomenon of the poetic fiction, inseparable attribute of the literary world, occurred form of fictional incidence and essential feature of a literary character.

Fiction describes the ideas, dreams and expectations of the character and events happened around the time. Chronotope is a literary-aesthetic means of planning the work structure, plot, composition and forming an epic text field. It expresses social ideals, the author's outlook and an ideal-literary intention in a certain historical period.

A writer explores his/her chronotope world creatively as a result of his/her creative-aesthetic intention, genre features of the work and ideal-literary concept. This creative world involves literally universal time forms – past, present and future.

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