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IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 11 Volume: 79

Published: 20.11.2019 <http://T-Science.org>

QR – Issue



QR – Article



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THE ARTISTIC BURDEN OF THE STORY “THE SIX AND SEVENTH” IN THE NOVEL

Abstract: Chingiz Aitmatov is one of the pioneer writers of the 20th century. Each of his works is devoted to a comprehensive, philosophical study of the problems of man and the world. They describe the pain of the times, the problems of the times. Also, “The six and seventh” ballad illuminated the philosophical essence of the novel “Doomsday”: “A man cannot be humiliated, he must not be humiliated, he must not be killed!”

Key words: Reality, novel, character, image, fabula.

Language: English

Citation: Iskandarova, O. (2019). The artistic burden of the story “The six and seventh” in the novel. *ISJ Theoretical & Applied Science*, 11 (79), 121-124.

Soi: <http://s-o-i.org/1.1/TAS-11-79-27> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.11.79.27>

Scopus ASCC: 1208.

Introduction

Chingiz Aitmatov came into the world of literature in the 50's of the 20th century. From his first works, he described the basic method of Soviet literature to socialist realism: its evolution of society, the distraction of the people by portraying political, moral games and crises in the fate of human beings, the broad dissemination of the party's five-year, decade-old ideas and struck the "golden" rule of making nations that turn nation into a happy and brighter communism. [8.538]

The work of the author consists of anxious calls to the future of humanity: the processes of globalization, the age of technology, the destruction of human emotions, the brutality, the disregard of ancestral traditions, the degradation of nature, the degradation of nature, the world, the crazy reversals, such as breaking and living on the hollow hollow, warn that these innumerable tragedies are man-made. Chingiz Aitmatov's each works is tragic. [9.298]

Chingiz Aitmatov's novel “Doomsday” is about life and about us. But in the novel, literary scholars point out that the crisis of today's human morality and the "horrible scarcity of the fields of revolution" and even "deep, controversial issues that have marveled at mankind since the time of Adam and Noah" [5,553] are the purposes, ideas, faith, and the tragedies of good

and evil, the tragedies of periodic forms of good and evil.

In the novel there are interchangeable artistic and metaphorical scenes: Jesus Christ and Pontius Pilate, Avdi Kallistratov and Scandalous scenes, Buston Orkunchiev, Akbara and Kuchkarbayev's scenes ... These scenes have different views, complicated relationships, right and inverse, incomprehensible, there are strange worlds. The author combines different historical periods and destinies. [6.174]

There is a little story in the novel, called "The six and Seventh." Its essence is: "The Revolution is on fire, the bloody civil war is going on, and the Revolution has come to an end with hostile groups. Georgia's historic path is inevitable - when Soviet power wins, and even the most remote mountain villages are being squeezed out of a crowd of anti-insurgent groups. ... especially left on Jo'mard Gur said Jo'xadze's group showed lot of resistance". [1.334]

The story gives details about the leader Goram Johadze and the sophist Sandro: Sandro is a chekist. He was tasked by the Soviets to end the leader Gourram Johadze's group. To this end, he secretly joined the group of Johadze and became one of the leader's trusted men.

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For the Johadzes, they were on the side of the enemy, the Red Revolution. But they do not know that Sandro is a chekist ... In one of the battles, Johadze is devastated and forced to retreat. Then Johadze falls into the master's trap: he crosses the river and is ambushed ... But Johadze's time is not over! He was able to escape safely under a hail of bullets. He rides his horse back. His faithful young men who have survived will follow him. When the task was not fully realized and the leader was rescued, the chekist immediately joined them. [1.334]

Avdi Kallistratov recalls Sandro's contradictory behavior in these two episodes of the story: "The Chekist first" managed to get Johadze's confidence and was ambushed by the massacre on the river, but he remained on the river, as if his horse was empty. " In that loss, the Johadzadeh gang was to be defeated...

According to Avdi Kallistratov, this is -not Sandro's real appearance. There is no spiritual hesitation here. After all, the chekist is acting according to the situation ... There is a historical necessity and a state duty entrusted to Sandro...

In the story of "Farewell to the Motherland" in the story, Avdi Kallistratov is treated to a different behavior by Sandro ... Sandro's subsequent actions were essentially contrary to the Johadzadeh actions, which led the amphibians to the river.

There is no consistent picture of this story in the novel. Because the story is restored in the memory of Avdi Kallistratov while listening to the foul worship songs in the Pushkin House Museum, such as "Night Victim", "Disgrace of the Saints", "Letter to the Angels", "Songs of ancestors "suffering and hypocrisy in the name of religion and faith ... Therefore, the story is more about giving the reality itself, rather than opening up the spirit of the characters.

Dzhokhadze and his rest of remaining men escaped to the mountain. Sandro is among his "surviving faithful" guys. Both of them can't sleep that night. In the morning Johadze says to his guys:

— No, this is not the way to go from our birthplace. We say goodbye to our parents who raised us today. Then each of us will be on our own path. But for now, let's have fun as we are at home for a while ... [1.335]

In the evening, six "anti-rebellious" and seventh-chekist Sandro gather around the fire to say goodbye to their homeland. Johadze continues his opinion:

— My brothers, we have lost our job. When two parties fight, someone wins. The other is defeated. That's what war means. We have shed blood. Our blood was shed. A lot of the boys went missing, both on and off. All right. I apologize to my deceased friends and enemies.[1.336]

The reason why Johadze apologizes to young men who have been martyred from both sides in endless battles is that he is not the enemy who died in the battle. He is first and foremost a Man. On top of that, no stranger.

Only Johadze speaks in the story and Sandro's actions are mostly described. However, a careful reading of the story reveals that Sandro also has an indelible inner speech. The story is followed by these two speeches - the internal "talk" of the leader and the "talk" of the guard. These two speeches are in essence compatible. The reader naturally seeks to understand the essence of this harmony.

This night, the "class enemy" Johadze described to his comrades the concept of homeland in a very simple, yet profoundly effective way: "We didn't get anything. It is impossible to take home, we only miss and take this feeling with us. If it were possible to carry and carry the homeland like a saddle, it would be worth a penny..."[1.336]

The concept of homeland in Johadze also determines his beliefs. He concludes, looking at his young men:

— Ahead, if you've laid a hand on the back of the mountain—there is Turkey. A little further away from it is Iran, where the moon is rising. Everybody knows where to go. I am leaving for Turkey. I carry luggage on ships in Istanbul... [1.336]

Johadze wants to go to Turkey for cargo, not to live a comfortable life ... He wants to punish himself for his guilt. The endless punishment for Johadze is wanderlust, who is blamed. Because, as he himself said, there is no forgiveness for innocent blood. It is a shame that "there is no place in their hometown! " [1.337] The situation is so tense... They have to decide their own destiny.

Each work has its own roots, development, culmination and solution. Sometimes the solution may be absorbed in the essence of the culmination, which means that the solution occurs. It doesn't happen by itself, of course. In the culmination and resolution, the artist's judgment on reality is played out.

Character analysis - period analysis. The character and the period are inextricably linked. The character reflects the spirit and essence of the period.

The farewell episode with the motherland is a culmination of the story and at the same time a solution. Here it is impossible not to admire the skills of Aitmatov, who put the story in the novel.

Now let's turn to Sandro's "unheard speech". The story has no picture of this speech. Chekist's speech takes place in parallel with Johadze's speech in tragic extreme life situations. So Johadze only speaks in the story, and Sandro listens to him. By listening to Johadze's words about his homeland, Sandro realizes that the leader is as patriotic as he is, that he is the leader and the only one.

Johadze said, "Now we all need shelter. I will go to Turkey. Sandro will not find a place to stay after Johadze's opinion to work as loader ships in Istanbul. It is unthinkable for his countrymen to go abroad. Sandro can't stand Johadze's wanderings ...

The story, at first glance, seems like a simple statement of historical reality. In fact, "The six and the

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seventh" are based on the contradictions of events, views, and destiny. This is evident in the song episode in the story. Dzhokhadze and Sandro sing around a full table of Georgian bread, salt and wine, drink wine, stand on their feet, bend their feet, and dance to the Georgian national dance. The song is accompanied by a song, a dance to the dance. Their bodies are troubled by sad feelings.

The author's skill is that he was able to reflect on all that he had achieved in the course of the historical development of the Georgian nation in this small - song episode. That is to say, these ancient songs have the spirit, history, hopes and unique culture of an entire nation. The seven are proudly reiterating the Georgian nation's joys, sorrows, and all their spiritual treasures that night. Under the influence of songs, they achieve "supreme freedom."

Sandro realizes that ... and shoots Goram Johadze. The sound of the gun pounded like a thunderstorm at night, and Sandro shot the other young men in succession until the song was still in their throats. They did not know what had happened. "Sandro's face was pale in the middle of the night. He was breathing hard, his lungs almost inhaled. He lifted the bottle to the ground and began to swallow it, swallowing the wine that was beneath him, he wanted to quench the flames inside ... and then he turned to the edge. Mauser's mouth rested on his cheek. Another shot was heard in the mountains. It was the seventh bullet. He even sang his song." [1.339]

Sandro has fulfilled his social duty. But... why did he shoot himself?

Chingiz Aitmatov wrote in the article "Man is an eternal problem": "If you have a conscience and you kill people then you will kill yourself. If you have no conscience then you can sleep peacefully. The same is true in all matters." [2.5]

Sandro's "self-sacrifice" [3.79], - the purification [4.149] of his own consciousness - cannot be explained by the measures of conscience. If only he had a conscience, Sandro could have lived his life. Conscience is a piece of high spirituality in man. And Sandro is purifying himself. After all, the judgment itself is not the result of that moralism?

The national, human, and living dimension that surrounded Georgian bread, salt, and wine at the farewell party was so great that Sandro realized that living in a state of his ideology was not a heroic one, and could not be compared to a small particle of human size, preferably. He wants to remain in the face of Georgian national values as an ordinary and pure representative of the Georgian nation. Even the notion of living had lost value for Sandro.

Sandro realizes himself. He evaluates his performance by shooting himself. He judges for himself.

In another novel, Jesus too, chose to die for the sake of opening his eyes to his mistaken slaves..... To compare Jesus with Johadze and Sandro story.

The novel contains some references to the internal links between them. These hidden links between Jesus and Sandro, Avdi Kallistratov, Buston Urkunchiev, and Johadze can be called "external meanings" of images.

The story seems to be hanging in the work. But there is a strong inner link between the Doomsday and the Six and Seventh. Jesus, Avdi Kallistratov, Buston Urkunchiev, Sandro, and Johadze are the heroes of the novel. Each of them has their own platforms and scenes in action: Just as Sandro Buston and Bazarboy cannot intervene in the art scene, Jesus does not intervene in the artistic scene between Avdi and Ober Kandalov. Their rights are so "limited" in the work. But the novel also has an area where Jesus and Avdi Kallistratov, Buston Urkunchiev, and Sandro and Johadze meet. They meet and unite in the field of high spirituality around human issues: Why is man born? What is the purpose of man's being born? If it is to spread such qualities as love, compassion, inspiration, visol, and love to the earth, why is it subject to endless evil? Why is a person insulted, tortured, and killed?

Chingiz Aitmatov's prose is heavy. His artistic burden is also heavy.

There are no everyday problems, fake, sensual textures that please our artistic taste. There is period pain, time problems. These pains are affecting all humanity: "O man, when are you going to do good? When will you be free from such vices as savagery, destruction, cruelty, disbelief, greed, disbelief in your mind? When will you become a true protector of the boundaries of freedom and prospects, love, purity and happiness, faith and happiness? When? When? When?"

Such questions form the basis of Chingiz Aitmatov's work.

Critic Gachev writes, "... The writer is about to make the final statement: tell what you have learned throughout your life, before personal and worldly destruction, because you will be exhausted, you will not succeed ..."

We are at the end of the second millennium. The book of Chingiz Aitmatov is like the report of the first millennium, and before all of us." [7.4]

Now let's take a look at the story's role in the novel ... The six and Seventh are not in the artistic sense of the Georgian people. This little work was written by Chingiz Aitmatov and is the author's texture. However, the writer consulted with the Georgian writers and asked for their approval before introducing "The Six and Seventh" in the novel.

In Chingiz Aitmatov's works, times are united. The writer uses fairy tales, legends, myths that he created to unite the present, the past, and the future. In this ballet, the fairy tales serve as an artistic bridge.

The Georgians are recognized in the story as a "high spirituality" nation and portrayed in that background. These features of the Georgian people, adorned with centuries, have served the author's

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artistic purpose. But it was not enough for the author. The geographical breadth, corresponding to the philosophical meaning of the Doomsday, was also needed. The biblical figures are Jesus and Pontius Pilate, ten Bulgarian singers, Georgian Sandro and Johadze, Kyrgyz Bosnian and Kochkorbayev, Russian Avdi and Ober Kandalovi ...

The doomsday that many humanity had and may be having was to be described in such geographical latitude, in the case of high spiritual peoples.

Chingiz Aitmatov managed to do it.

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