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To the World of Smells and Sounds in Chingiz Aitmatovs Novel Doomsday

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Abstract: ***The details described in the text of the novel "Doomsday", created in the final fourth stage of Chingiz Aytmatov's work, are not only visible, but also can be smelt, felt, and listened to. In the poetics of this novel, the role and importance of odorisms and phonological details, elevated to the level of ideological and artistic pathos of the text, is great. In this novel there are problems that are raised and solved in an emotionally impressive way, illuminated with great artistic power.***
Key words: ***"metaphorical-symbolic fire", "matter of evil", metaphorical "unpleasant smells", level of ideological-artistic pathos, Toshchainar and Akbara, image of nature, phonological details, Akbara-mother wolf, Mother Nature symbol.***

I. INTRODUCTION

Odorism rises to a higher artistic level in the text of the novel "Qiyamat", created in the final fourth stage of Chingiz Aytmatov's work. It is in this work that smells play a greater role than in all other works of the writer. Therefore, we will focus on this work in more detail to study the poetics of odoro-colophonic units, especially odorisms, in the poetics of literary works.

At the time of publication, the work arouses great interest among critics and readers. The ongoing debates are an echo of those interests. At the heart of this interest lies the problems raised and solved in an emotionally impressive way, illuminated with great artistic power in the novel.

The main socio-philosophical problem of the novel is the issue of ecology. The author himself, in an interview on TV after the work was published, firmly stated that the main idea of the work is the problem of ecology. At that time, Chingiz Aitmatov noted that the conflict between humanity and nature has reached its most acute stage.

From the point of view of the author, we see that the concepts of ecology and environmental problems are used in the work in several ways. Firstly, in its primary meaning, house, residence, Zamin (in Uzbek) represents the meaning of our mother house, from the point of view of the aesthetics of the artistic text, ""everything is not in its place in this house. It is impossible to look at it silently, because it belongs to us, just like there is a fire in our house," says one of the author's characters. This metaphorical-symbolic fire burns not only the "house", but also scatters the ashes of nature and destroys the person who is considered to be its guardian. If there is a living soul or matter in existence, the symbolic "matter of evil" battles with them. A large part of the matter of this evil is a kind of social toxin-poison-narcotic. Along with all people, young people fall under its destructive influence. Social toxin - a narcotic, "intoxicating" cannabis with a specific sharp and pungent smell, cannabis, the subject of our philological research - performs a very functional, effective task from the point of view of odoristic detail. In this way, Chingiz Aytmatov's novel, with its actuality, literally acquires a socio-publicist tone, along with the bangidevona (in the Uzbek language) -cannabis motif, the world of really screaming and demanding smells invades. This world of smells, along with sounds and colors, harmonizes with the world of people, plants and flora. Moreover, this world of smells, according to scientists, plays a more important role in the life of nature than previously thought. "Smells touch the heart strings faster than smells, sounds or images," says R. Kipling. [1,4] As if inspired by R. Kipling's comments, modern neuropsychologist Gordon Shepard states that people do not know how to study the role and function of smells in human and animal behavior: "We think that our lives depend on what we see. But the smell is connected with all our senses. It determines patterns of action, makes life beautiful or unpleasant".[2]

The units representing odorism in the novel perform the same important tasks as emotional evaluation, description, content formation. In addition to the world of colorful smells of flora and fauna, the work also reflects the smells of civilization, which includes the smells of people`s world. The totality of these worlds of smells, with its integrated and harmonious combination, constitutes a huge and multi-meaning existence. Modern science has identified a large number of complex and wonderful scents and classifies them into different categories and classes, from three to nine types: ethereal, aromatic, balsamic, and others. And Chingiz Aitmatov uses two usual pairs of smells in his novel – fragrant(pleasant) and unpleasant.

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The world of smells characteristic of animals (other representatives of the animal world are also described in the work) is depicted in the example of a family of wolves, whose tragic fates are directly connected to the tragic fate of the main characters. The work begins and ends with the image of these animals in the tone of bright symbolic and metaphorical content. For this reason, the world of smells surrounding Toshchainar and Akbara plays an important and serious role in the text as a shaper of content and composition-comprehensor.

Wolves behave like a human family. They are not alien to human emotions such as love, attachment, elegance, longing, sadness, the feeling of jealousy is mainly felt by the fashion wolf Akbara, and this feeling is the perception of the unpleasant smell of the "unfaithful" husband, in order to exaggerate his treachery in a special way, his description with physiological details shows how important the odorisms are: "Only one day, an unexpected fornication took place. Arlon disappeared during the night and returned in the morning, trailing the stench of another wolf. Akbara couldn't bear the heat of that insatiable wolf who calls the wolves from ten miles away to the smell of disease." [3]

For wolves, the type of "unpleasant odors" includes odors produced by human activity and behavior, particularly over-industrialization and its aversion to alcohol, another form of social toxin. The situation of the wolves, who saw the hooves of saigas and their children killed by the "Ober-kandalovants", who are alien to human feelings, is described in this way: They were wrong. But here, if it is possible to say, the people walked cautiously, as if a mine had been buried... At every step they encountered strange things: an extinguished bonfire, empty tin cans, broken, unbroken, smelling bottles, rubber and ironwork left behind by the tracks of car wheels. Wolves began to walk along the edge of the cliff, intending to leave this abandoned land completely. [3,125] Also, if the bottle of alcohol left by Bozorboy, the thief of wolf cubs is used, it will spread smoke. This scent is mentioned twice in this episode.

For Akbara, the unpleasant smell left by a person is the cause of all his sufferings and tragedies, and the wolf seems to be emotionally differentiated in his perception: for example, Avdi Kallistratov does not evoke any enemy-specific associations in him, therefore the animal simply "feels the length of its body" when it meets it. His enemy, Bozorboy, perceives Akbara as a "dizzying", "appetizing" and "alien" smell. A human child and an animal perceive the smell of a baby in a completely different way. We will discuss this below.

As a stage of transition from unpleasant smells to pleasant smells, the text of the work describes the world of things that are compatible with the lively nature that wolves like. Wolves like "the smell of the first snow", "the sweet smell of the wind", "the smell of blooming and bitter mountain flowers". The pleasant perception of smells by wolves is also related to the euphoric effect of the "maddening" "bang" smell: "in the endless steppes, especially in the dark streams and deep ravines strange grass was growing in abundance. If you wander among these tall, blackened, suffocating grasses, breathing in their pungent dust-smells, suddenly you will feel light and happy, as if you are flying in the sky, floating in the air. you notice, then you fall asleep. Akbara has known these places since he was a wolf, the times when the grass bloomed had come and gone. Along the way, he passed the small creatures of the desert through his clutches, crawling among the thick grasses, lying on them, pulling sharp things into him, then flying as if spreading wings and at last, he liked to fall asleep with a snort." [3, 7]

As an important link in a tightly-ordered ecosystem, wolves—the health workers of the animal world—also crave the stimulating “hormones of pleasure” that supposedly model animal behavior. This process is purposeful and natural and consists of bones, muscles and nerve fibers "relieves the wolf from psycho-physical tension".

We observe a similar situation in the world of smells emitted by people. In the text of the work, a group of people, ironically referred to as human gods, first intuitively, then consciously, knowing and realizing everything, indulged in the heady destructive passion of smells and smoked cannabis like a kind of dishonorable, shameless and an insult to the human race. the seemingly wild saigas turn into a herd-like thing. This surrender acquires a real meaning and a portable, metaphorical meaning: first there is a mental and then a physical degradation of a person's personality. The legendary Diogenes said, "I am looking for a man." Although this smell of dope, which makes crazy, should arouse a negative reaction in people with its unique sharp smell, as the text of the work says, it "as well as destroys the man in man."

The human position of Avdiy Kallistratov, one of the heroes of the play, can be expressed by formulas like "finding and neutralizing", "restoring humanity in a person". Avdiy joins the "runners" who go after datura, who call the places where wild datura grows in their special place called "Kholkhingol". The name Kholkhingal, once been a war zone, is indeed a place where cannabis grows, where there are all the "maddening odors" of war.

Avdiy Kallistratov, seeing for the first time his symbolic enemy with a mind-boggling smell, a plant that growls like a wild nettle, is so sweet that it captures the mind, and some people are ready to give their lives for its taste. In addition, according to the author, this fragrant plant led to the decline of the once flourishing Eastern civilization.

Avdi suffers in the fight against drug addicts, eats a stick, survives various deaths and returns to life. Chingiz Aitmatov also describes his return using smell and color: "In Avdi's eyes, a bottle of sheep's milk and white bread, which was closed in the oven, was a blessing for him for his sufferings. After eating, Avdi fell asleep on the sheep's wool blankets, which smelled of oil and sweat. The car was still moving through the desert, fresh after the night rain. This road was healing for Avdi, like meeting a doctor who will heal a sick person." [3,106]

As a result of the conflict with the drug addicts, Avdiy becomes spiritually stronger and gains great strength. Avdi's death is a kind of catharsis-cleansing, which makes people aware of the destructive consequences of drugs, alcohol, addiction, which are social toxins. The general finale of the novel "Doomsday" was also turned into a high catharsis. In our opinion, finally, in an extraordinary and interesting way, the odorocophonic details, especially the odorisms, which are the subject of our study, perform a significantly important function. At the end of the play, the fate of the wolf family ends with a tragedy, like that of Boston, who is close to Avdi in terms of artistic aesthetics and philosophy.

Akbara-ona bo‘ri (shu o‘rinda uni yashash makoni almashtirilmasdan oldin Oqdil, so‘ngra Akbar va nihoyat, Akbara-ulug‘ laqablari bilan atashganligi e’tiborga molik)

–Ona tabiat timsolini inson bolasining, go‘dakning hidi aldaydi. U bolani o‘zining yo‘qolgan bo‘rivachchasi o‘rnida qabul qilmoqchi bo‘ladi: “Bo‘ri yuragida yig‘ilib qolgan barcha mehrini unga to‘kib solmoqchi, uning bola hidlarini ko‘ksini to‘ldirib-to‘ldirib iskamoqda edi. Bu bola mening qoya tagidagi uyamda yashasa, qanday soz bo‘lardi-ya, degan o‘y o‘tdi bo‘ri kallasidan. Shunda bo‘ri bolaning nozik bo‘ynini tirnab qo‘ymaslik uchun ohista uning kamzuli yoqasidan tishladi-da, keskin bir harakat bilan yoli ustiga otdi — bo‘rilar poda ichidan qo‘zilarni shunday yo‘l bilan olib qochadilar.”[3,184] Zamonaning qarama-qarshiliklariga cho‘lg‘angan yurakni larzaga soluvchi nomuvofiqliklar olami bilan romanda jonlantirilib tasvirlangan, dahshatli sog‘inchda onalikni qo‘msab istayotgan Akbara va “yaralangan quyon kabi” favqulodda qisqa chinqirgan bo‘ri tishidagi go‘dakning tovushi duch keladi.

Chingiz Aytmatovning “Qiyomat” romani poetikasida matnning g‘oyaviy-badiiy pafosi darajasiga yuksaltirilgan odorizmlar va fonologik detallarning roli va ahamiyati katta va ahamiyatlidir. Jonivorlarga xos hidlar dunyosi (asarda hayvonot olamining boshqa vakillari ham tasvirlanadi) aksariyat holatda fojeali taqdirlariga bosh qaxramonlarning fojeali qismati bevosita bog‘langan bo‘rilar oilasi, nar va moda bo‘ri misolida, tasvirlanadi. Asar yorqin ramziy-metaforali mazmun ohangida shu jonivorlar tasviri bilan boshlanadi va yakunda tugallanadi. Shu sababli Toshchaynar va Akbarani o‘rab olgan hidlar olami matnda muhim va jiddiy tarkib shakllantiruvchi hamda kompozitsiya-qamrovchi vazifasini bajaradi.

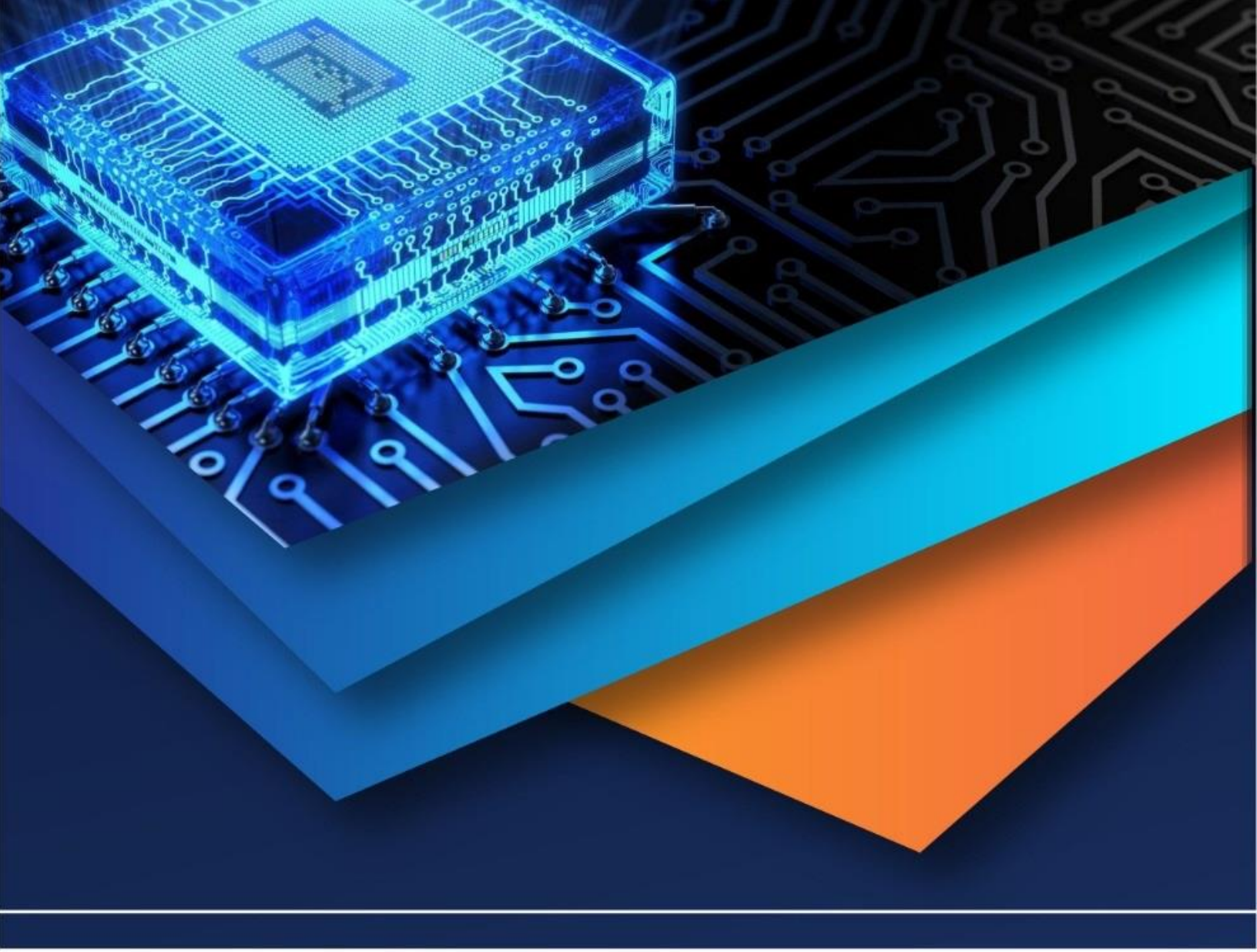
Akbara-mother wolf (here it is noteworthy that before changing the place of residence, he was called Akdil, then Akbar, and finally, Akbara- the great):

- The symbol of mother nature is deceived by the smell of a human child, a baby. He wants to take the boy in place of his lost wolf cub: "The wolf wants to share all the love he has accumulated in his heart, filling his breast with the smell of his lost child. The thought that “this boy would live in my den under the rock” came up suddenly to his mind. Then, in order not to scratch the boy's delicate neck, the wolf gently bit the collar of the boy's vest, and with a sharp movement threw him on the path - wolves take away lambs from the herd in this way."[3,184] The world of heart-shaking inconsistencies, tired of the contradictions of the times, is brought to life in the novel by Akbara, who wants to hide her motherhood in a terrible longing, and the sound of the baby in the wolf's teeth, which screams extraordinarily short "like a wounded rabbit".

In the poetics of Chingiz Aitmatov's novel "Doomsday", the role and importance of odorisms and phonological details raised to the level of ideological-artistic pathos of the text is great and significant. The world of smells characteristic of animals (other representatives of the animal world are also described in the work) is depicted in the example of a family of wolves, whose tragic fates are directly connected to the tragic fate of the main characters. The work begins and ends with the image of these animals in the tone of bright symbolic and metaphorical content. For this reason, the world of smells surrounding Toshchainar and Akbara plays an important and serious role in the text as a shaper of content and composition-comprehensor.

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