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## ANIMISTIC AND TOTEMISTIC VIEWS IN THE WORKS OF CHINGIZ AITMATOV

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**Abstract:** In the early religious ideas, a specific interpretation of the nature surrounding man, the laws of his appearance and development, was given. In the works of Chingiz Aitmatov, the unity of man and nature is expressed in folk philosophy and in the means of universal values. Through animalistic images, the writer tries to immerse in the imagination of every person deep knowledge about the world of animals and plants, teaches that without the world of plants and animals, a person can not live, nature is not created only for people, but also to respect it as a universal independent value outside of society.

**Keywords** nature, religious beliefs, animism, totemism, shamanism, value

### I. Introduction

It is well known that the first religious notions arose on the basis of his notions of supernatural forces, natural phenomena, which were more powerful than man himself. The first manifestations of religion, such as animism, fetishism, shamanism, witchcraft, which emerged during the formation of the seed system, left a great mark on the cultural life of mankind, although some aspects have survived to this day. Religions based on

totemistic, animistic notions, worshiping sorcerers, shamans, or tribal chiefs from their own lineage, have permeated national religions and world religions. For example, sacrifices to the spirits of deceased ancestors, deification, almsgiving, mourning the dead, and lighting candles are animistic rituals.

Animism is also reflected in world religions as a necessary element of any religion - the spirits of ancestors, the souls of living people, a living manifestation of the forces of nature. Animism, which grew out of man's primitive ideas about the soul, signifies the belief in the existence of the soul of any being, whether plant, animal, or human, and has survived in small nations living in different corners of the world with this ancient way of life.

At the same time, the traditions and ceremonies of honoring and remembering the ancestors, the methods of shamanism to return the soul to the body are still practiced by them today.

The history of the first religious views of the peoples of Central Asia is also associated with totemistic views. These views were manifested through the sanctification of animals. Assuming that certain groups of people are descended from an animal species is the essence of totemistic views. For example, wolves, deer, and eagles were the main

totems of the Turkic peoples. They are known as the founder and patron of certain tribes.

## II. Main part

Elements of totemism are still reflected in the customs, beliefs, traditions and ceremonies of many nations. Early religious ideas became a rich source for art as well. This can also be observed in fiction through the work of world writers. Shamanism, totemism and animalistic images also play an important role in the works of the philosopher and writer Chingiz Aitmatov, who became a universal phenomenon with the ideas of the power of the human intellect, humanity and humanity. The philosophical, psychological, poetic and methodological problems, moral and aesthetic issues of the great writer's legacy are studied in several fields. At the same time, it is necessary to analyze totemism, animistic views, animalistic images in the works of the writer.

In the works of the author, the universe, nature and man are a single, integral whole and are organically connected with each other. Chingiz Aitmatov sought answers to the eternal questions of life through animalistic images and brought new images and emblems to the literature. After all, nature is an important source for the formation of true human feelings, including a sense of beauty. In Aitmatov's works, the representatives of the wild world - wolves, tigers, foxes - skillfully highlight the characteristics of their species.

The "Oq kema" is one of the author's most beautiful stories. The protagonist is a boy "seven years old and eight steps". Nature adorns the childhood world of a child deprived of parental

love, fills his heart with joy. He talks to "cunning", "good" and "bad" and even "cunning" stones, "beloved", "brave", "cowardly" and "evil" herbs. A drowning "fat camel" - a yellow fat camel does not pass without rubbing the stone. "Shiroljin's

loyal friend can find a good shelter under Shiroljin, especially when he wants to cry secretly when something goes wrong."

Nature is a friend of the boy, he tells his deepest dreams to nature, wants to turn into a fish and swim to a white ship, find the sailor's father and tell him about the mountains where he lives, the river and the unique forest.

The legend told by his grandfather about the mother deer teaches the child to understand that man is a part of nature. Sadly, his grandfather, who had lost the trials of life, sacrificed his mother deer for his unfortunate daughter and granddaughter. The sick child trembles as he looks into the deer's dim eyes and is distressed by his grandfather's helplessness. All the hopes of the child, who lived in the midst of pure dreams and firmly believed in the myth of the mother deer, were shattered.

"No, I'll be a fish, I'll sail from here. I'd rather be a fish." His only salvation is a white ship that wants to turn into a fish and swim towards it, and it falls into the river and the water starts to rise. He escapes from the stony people and makes his way to the bosom of Mother Nature.

The main idea stated by the author is that the killing of the first ancestral totem animal leads to the loss of divine patronage. Telling the legend to his grandson, the grandfather hopes that the horned mother deer will return to the forests of Issyk-Kul after forgiving them and their children. The motive of killing a totem animal reaches its peak in the motive of a child's suicide. The death of a child, in a metaphorical sense, means the death of the future of humanity. Through the tragic fate of the child, the writer represents a rebellion against spiritual depravity. The story of the "Oq kema" is one of the most beautiful works of the author, dedicated to the interpretation of purity and justice, bloodshed and its moral roots, national traditions and human values.

In the great work of the author, “Qiyomat” suggests that the doomsday, which occurs due to the violation of nature, is both for society and for nature. In the past, Akbara and Toshchaynar did not even have a kitchen to live in. In connection with the opening of a road to a unique mine in the mountain, a complete fire was set on the reedbed where their nest was located, as a result of which five wolf cubs died. After Akbara and Toshchaynar fled to the mountains, four wolf cubs who were born here were again kidnapped by a man. It can be said that the savages, led by Ober-Kandalov, are killing not only saigas in order to make wax money, and others are destroying nature, but also the apocalypse of spiritual-communicative qualities.

The fate of Avdiy Kalisratov, who encouraged those who had lost their spiritual image to follow the right path and set their destiny on this path, is also tragic. His encounter with the wolves and his survival showed that man and the beast were compared, that man was more savage than he was. The fact that he did not touch the human race that killed so many of his children also has a peculiar philosophical meaning.

The image of the wolf is widespread in the mythology and folklore of Eastern and Western peoples. In particular, the blue-eyed wolf in the mythology of the Turkic peoples is the ancestor of the Turkic tribes. The Turkish legend is based on the motive of the wolf kidnapping the child in the novel: The wolf who has lost his child does not accept Kenjesh as a human being, he sees the child as a part of nature, wants to give him the love he could not give to his children. In the novel, the female wolf Akbara turns to the Mother Wolf, the patron of wolves, seeking refuge from cruel people.

In the story “Alvido Gulsari”, the image of a gray goat is a symbol of the legendary goat, which in Kyrgyz means the patron saint of wild animals, ie fertility, fertility. In the art world of Chingiz

Aitmatov, animals are depicted in an organic connection with nature and man, having psychological characteristics, their own individual destiny.

In Aitmatov's works, shamanism can be traced back to the earliest religious ideas. It is known that the Kyrgyz have long been a nomadic, pastoral people. At the age of five or six, Chingiz Aitmatov crossed the pass with his fellow villagers. It is during this migration that a shaman heals Chingiz when he has a toothache. Chingiz Aitmatov ordered the shaman, who was wearing a hat made of various pictures and strange clothes, to drive everyone out of the grass. begins to say. Genghis's toothache stops, and he sees even thinner white worms - tooth worms - falling from his mouth, from the hair strands moving among the stones. This vivid picture shows that while the Kyrgyz believed in Islam, they still did not abandon the ancient shamanic traditions, and continued to practice them.

The author's work “Sohil yoqalab chopayotgan” reflects the attitude of the northern peoples to nature and worldview. In the play, the shamans praise the mother fish-mermaid, who gave birth to the people of the tribe, “the shaman begs the young hunter to always be kind and compassionate to the Earth and the water Let the wise shaman remember again, “The Great Mother prays for more fish to be born and for generations to be added to her generation.” In the animistic views of the northern peoples, nature was not conceived of as divine, its phenomena were not worshiped, but nature was conceived as humanized as living. Understanding the world through ecological, moral norms is manifested in a taboo based on fear of natural phenomena. That is why from childhood he treats nature with fear and anxiety.

The ideological and artistic power of Aitmatov's works is reflected in the fact that the unity of man and nature is expressed through

international philosophy and universal values. In the works of the writer, nature is not only created for human beings, it teaches them to respect it as a universal independent value outside of society. The author illustrates this with the following example. "We went to the Brussels-Luxembourg-Trier-Kovpets-Frankfurt highway. During the day and night, six rows of cars from different directions fly along this road. Hundreds of miles of solid iron barriers were erected on both sides of the road. The concrete road like a ribbon crosses mountains, fields, forests, lakes. The animals left on either side of the road were deprived of the opportunity to meet each other. The law of the integrity of nature is violated. What have people come up with to solve this problem? One special bridge is built for every ten miles of the road: deer, wild boars, rabbits, scorpions, snakes pass through it. In our country, let alone animals, even the construction of beautiful suspension bridges for people to cross is an unattainable dream. When we went to one of those strange bridges with the filmmakers, I said, "This is a shining example of the victory of humanity over selfishness." - Nature should be respected in this way.

Growing up in a place where Zoroastrianism was formed, it is natural that the writer's views on nature are nourished by the heritage of his ancestors. The attention to the world of water, bread, animals and plants in the Avesto is deeply rooted in the blood of our ancestors. So don't spit in the water, don't throw away the bread, don't hurt the animals. The Holy Qur'an and Hadith also emphasize compassion for every creature created by Allah.

In almost all of his works, the writer shows such moral qualities and vices as loyalty, kindness, betrayal, anger through the events of the mother deer, the mother camel, the mother wolf, the old man Gulsari. The scenes of life in the image of Chingiz Aitmatov not only touch the delicate threads of the

human heart, but also feel the suffering of the heroes of the work. The condition of the mother wolf, Gulsari, disturbs the reader, and through the works of the writer places empathy and feelings for all beings in the heart of the reader.

Nature has been and will continue to be a source of inexhaustible forms for all art forms. The visual aids in it help to imagine its connection with nature, to be imprinted in the minds of young people. After all, respect for nature means respect for the Motherland, the land where you were born and raised. This means that man must follow the laws of ecological balance of Mother Nature, the advanced norms that reflect it, including the masterpieces of folk wisdom, at the level of faith.

The development of nature, a person who deeply understands its laws, appreciates life, contributes to its well-being. The well-being of human life is directly related to nature. The works of Chingiz Aitmatov not only arouse admiration and pleasure, but also excite the soul, enrich the spiritual world, encourage love of nature, and make empathy a spiritual criterion. The power and vitality of the author's work lies in the loveful depiction of the customs, way of life, customs and traditions, values of the people in harmony with nature.

In the works, the unity of reality, myth and reality is reflected in the artistic image in animistic images and emblems.

Chingiz Aitmatov's works are nourished by centuries-old pearls, inspired by the nature of the desert, the spirit of the people who have lived side by side with their creatures for thousands of years, so nature feels alive, precious and close to man.

In the play, Aitmatov describes the essence of goodness in a variety of ways: in close connection with the divine philosophical, humanistic principles.

The contradictions of nature-society-human life-joy and sorrow, freedom and oppression in artistic generalizations are also one of the leading

themes of literature. Poets and writers masterfully and skillfully describe similar natural phenomena that ordinary people cannot see or feel.

Nurturing a love for nature and a proper perception of the beauty of nature requires knowledge of nature itself. Both the poet and the scientist have always felt in their works that man is connected with nature. It is the intricate influence of this connection that has led to the emergence of great discoveries in the field of science of glorious works in the field of art, and these feelings improve the aesthetic taste.

### Conclusion

Nurturing a humane attitude towards nature is especially relevant today. Because if he does not feel the beauty and uniqueness of every event in nature from childhood, adolescence, in the future he will not be a protector of nature, but will become its destroyer. Through art, humane, moral and spiritual qualities are formed. The main theme of every work of art should be the depiction of all aspects of life around us through the medium of art, the role of man in nature, the relationship with natural processes, its connection and connection.

If Chingiz Aitmatov has been acquainted with nature from the earliest stages of his upbringing, I can say with confidence that he will not become an indifferent representative even when he grows up and enters the embrace of active labor. He will not need any propaganda about the protection of nature, about the rational treatment of nature, he will be spiritually ready for this work. Teaching to care for and love nature is, in my opinion, one of the most humane aspects of educating the younger generation of workers. Through animistic symbols and images, the author was able to inculcate in the human observation a deep knowledge of the animal and plant kingdoms, to show that man could not live without plants and animals, which are factors in human self-organization.

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