

The Role Of The Symbol Of The Trinity In The Works Of Chingiz Aitmatov

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Abstract: This article explores the multifaceted interpretations of the symbol of the trinity in the novels and short stories of Chingiz Aitmatov, one of the most influential figures in twentieth-century Turkic and world literature. The study examines how the trinity motif—embodied in such forms as three generations, the unconventional love trio, and the spiritual “threefold principle” rooted in the cult of ancestors—functions as a key artistic, aesthetic, and philosophical category in Aitmatov’s works. Through close textual analysis, the article reveals the ways in which the trinity not only structures the narrative and deepens character psychology but also reflects broader socio-cultural, moral, and metaphysical concerns. The unity of form and content in the writer’s artistic system demonstrates how the trinity becomes a universal symbol that bridges myth and modernity, individual destiny and collective memory, and human experience with existential reflection.

Keywords: Kyrgyz literature, the symbol of the trinity, the principle of the trinity, three generations, the unconventional love trio, the cult of ancestors, artistic and aesthetic task, unity of form and content.

Introduction: The creative legacy of Kyrgyz writer Chingiz Aitmatov, one of the most distinguished representatives of Turkic and world literature of the twentieth century, occupies a unique place in contemporary literary studies. His works successfully synthesize the finest achievements of world literary traditions with the deep-rooted cultural codes, mythical consciousness, and philosophical worldview of the Kyrgyz people. According to UNESCO, Aitmatov’s writings have been translated into more than 165 languages, and over 70 million copies have been published worldwide—an indicator of the global resonance of his artistic ideas and the universal scope of his humanistic message.

Aitmatov’s oeuvre is distinguished by profound contemplation of human destiny, moral responsibility, generational continuity, cultural memory, and the spiritual foundations of society. Among the central symbolic structures that recur throughout his narratives, the symbol of the trinity occupies a particularly significant position. The trinity motif manifests itself in various forms: the interaction of three generations within a family or community; the

triadic composition of character relationships; mythological concepts derived from the cult of ancestors; and the philosophical “threefold principle,” which connects past—present—future as an inseparable continuum of human existence.

From his early short stories to his mature novels such as *Jamila*, *The Day Lasts More Than a Hundred Years*, and *The Scaffold*, Aitmatov consistently employs the trinity as an artistic and structural device. This motif not only shapes narrative composition but also embodies deep ethical and metaphysical meanings. Through trinitarian relationships—such as the unconventional love trio in *Jamila*, the generational triad of elders, adults, and youth, or the mythical symbols of Tengrian cosmology—the writer articulates a worldview grounded in harmony, unity, and the interdependence of human beings and their cultural roots.

The relevance of studying the trinity symbol in Aitmatov’s works lies in its ability to reveal the internal logic of his artistic system, wherein form and content merge into an organic whole. The present article seeks to provide a comprehensive literary and philosophical analysis of this symbol and to demonstrate how

Aitmatov transforms traditional motifs into universal expressions of existential and moral inquiry.

METHODS

Ch. Aitmatov is a writer who wrote in two languages, namely Russian and Kyrgyz. His work began with writing short stories. The work that brought the writer fame was his story "Jamila". It was translated into his native language by the famous French writer Louis Aragon. He himself wrote a preface to the translation, calling it "the most wonderful story in the world about love". This work was translated into more than 30 foreign languages in two years. This was a rare event in the history of world literature with the work of writers. The events of the work take place during the Second World War. The fiery love between Daniyor, who returned from the war wounded, and his bride Jamila is given with great skill. In this case, the writer turns to the relationship between the unconventional love trinity - mistress-lover-rival. The unconventionality of the trio is that the role of the "rival" here is played by her husband, Sadiq, who was sent to the front soon after his wedding with Jamila. Knowing full well that his wife does not love him (he whispered softly to Daniyor: – Do you really think that I would trade you for her! He has never loved me, and will never love me!), she decides to leave the village of Gurkurov with Daniyor, whom she loves with all her heart. True, at that moment her husband, who was wounded in battle and was being treated in a hospital in Saratov, is trying to drive this fiery feeling out of her heart because of her love for Daniyor. "However, she cannot abandon her love and is forced to endure all his hardships."

RESULT

Another unconventional, unique love trinity in the story is the Daniyor-Jamila-Seit trinity, in which Seit does not play the role of a rival, because this was his first, childhood love. Although the boy did not understand the high feelings that arose between Daniyor and Jamila, he felt them with his heart, expressed sympathy for them, and was not the only one in the village to condemn Jamila's decision, while Daniyor's melodies excited him and inspired him to feel all the beauty of life.

In the story, the fact that a strong will is also needed to achieve passionate love is very impressively shown in this work. The fact that any gossips' petty words on the path to love are worthless is shown through the love of Jamila and Daniyor [7,36-45].

DISCUSSION

In the process of studying the sources, it became clear that the problem under study was recognized by theoretical scientists in its time. For example, it was

called "the triad, alternating stanza, antistrophe and epodes in lyrical choruses" [2,39]. It is worth noting that this idea was used more in relation to dramatic works. However, the main thing for us is that the principle of triad in the work is primary. Another theoretical source states that "... in any case, the productivity of genre identification lies in the fact that the "hero-author-reader" is the basis of the structure of the entire work" [3,105]. Ch. Aitmatov's story "Momo Yer" ("Milky Way") describes the terrible events that befell a woman named Tolgonoy. It is described that a person's head is harder than a stone, and that in order for him to endure any adversity, he must have great willpower. Tolgonoy, who lost her husband and three sons due to the war, also loses her only support, her daughter-in-law, who has become a child instead of a child. She laments, "What else are you capable of, O sky?" But she does not lose heart, she strives for life again. When Tolgonoy asks Mother Earth a question, the earth answers like a living person. Through these questions and answers, very large philosophical problems are discussed. At the end of the work, Tolgonoy turns to three things: the sun, the clouds, and the earth, and begs them to convey her pain to others, but they answer: "No, Tolgonoy, tell me, you are a human being, you are greater than all of us, you are a soul created to be greater than all of us, tell me, you are a human being" [4,73]. With this, the author refers to the invincible spirit of man, to his struggling life. These words are in line with the thoughts of the American writer E. Hemingway in his work "The Old Man and the Sea" that "Man cannot be defeated."

The principle of trinity is even more vividly manifested in the writer's story "The White Ship" ("After the Fairy Tale"). Professor B. Sarimsakov, when he wrote that "an artistic image is a reality reflected through the human mind, soul, and feelings," [3, 30] showed that there is a trinity in the basis of an artistic image. That is, it is the human mind, soul, and feelings that form the basis of the image. The images of the young boy and the old man Momin in the story turned out to be very successful. The story is also dedicated to the fate of this grandfather and grandson. The work is built on the symbol of trinity, in which the plot develops around real-life reality and two fairy tales. One is a tale about the "White Ship" that the boy himself weaved, and the other is a tale about the "Shorned Mother Deer" told by his grandfather, the old man Momin. The life of the forest guards in the San-Tash gorge, at first glance, seems to be a description of the lives of people isolated from the big world. But if you look deeper, the fate of three families in this remote mountain is closely connected with the fate of the world today. The achievements and tragedies of this period are skillfully

depicted through the images of these people. There is one boy alone in three courtyards, and his inner world and thoughts are skillfully depicted by the writer. He thinks that everything is in the "White Ship", that both his father and mother, who abandoned him, live there. Although the boy has parents, the couple separated and started separate families, so he remains in the care of his grandfather. Here, we will focus on the family trio of parents-child. Before the family is broken, the child suffers first. A child living without parents is useless to anyone, even to his relatives, if something bad happens to him, no one except his grandfather will look for him and try to save him, he will be burned with grief and will not be able to cope. These were the thoughts of the seven-year-old boy about his fate. His grandfather, the old man Momin, was a generous person, they called him Momin the Quick. Wherever he went, he helped everyone, he was always at his service, in this sense, he was a happy person who is rarely seen without realizing it. The image of Orozkul in the story is also unique. Orozkul, who is burned by the child, oppresses the three people around him: he beats his wife, hates the child, and torments Momin the old man. There were only three women in the guardhouse: the grandmother, Orazkul's wife Bekey (the boy's aunt), and Guljamol, the wife of the assistant worker Seydahmad.

In Ch. Aitmatov's story "The White Ship", the principles of universality, nationality and individuality formed the basis of the plot composition. Thus, in his work, the writer built modern social problems, in particular, finding one's place in life, striving for happiness, understanding man, and fighting for one's happiness, on the basis of the principle of trinity [6,120].

Another of the writer's highly skilled stories, "The Crowd Running Along the Shore", describes life on a boat. The events of this work are very vividly depicted, and the participation of representatives of three generations in it attracts the reader's attention like a magnet. Kirisk, the youngest representative of the trinity of generations (grandfather - father - son), is separated from his three closest people one after another: grandfather Orkhon, father Erayin and uncle Milkun. But the hardest thing was for little Kirisk, because he saw and knew all this, felt it in his heart, felt it, but there was nothing he could do, and for him it was the most difficult and painful thing. The state of catharsis is highly highlighted in the story, and the reader who reads it feels the suffering of the heroes under the influence of the work.

"The Crowd Running Along the Shore" is a vivid example of hope. For example, Kirisk constantly calls the "blue mouse" out of thirst, and even if a miracle does not happen, the child keeps repeating "Blue

mouse, give me your water! Blue mouse, give me your water!" This becomes the child's hope, faith, and only way out, and it is this hope that helps the child survive. So, representatives of the older generation look to the future with hope. They sacrifice themselves to save the child (the future), they destroy themselves to avoid drinking the last drop of water. The child survives with the last drop of water and reaches his destination. The story reveals the truth of life based on symbols. According to the writer, a real person must preserve the earth, planet, and universe on which he lives so that it will remain for future generations. The work sheds light on the issues of faith in the future, the relationship between ancestors and generations, patience, and, of course, education [7,98].

Ch. Aitmatov's novel "A Day to Remember the Century" was written in the 80s of the 20th century. At that time, a period of stagnation reigned in our social life. The writer expressed his objections to this system in this novel. The novel is a multi-plan work and has several plot lines. Three of these plot lines mainly constitute the ideological content of the work. The heroes of the work are representatives of ordinary working people. They are employees of a station on the railway. Through the fate of four or five employees at the station called "Buronli", where trains pass from West to East and from East to West, the writer raises very big life problems. The description of the events related to the funeral ceremony of the elderly employee Kazangap is the main plot line of the work. The deceased's friend Edigey tries to bury Kazangap in the "Mother Bayit", the ancestral cemetery. But this cemetery was located on the border of the cosmodrome and was surrounded by barbed wire. In the end, he is forced to bury Kazangap in another place. When Edigey recalls his almost century-old history, the true humanity and nobility hidden in his heart are revealed in all their glory. During these events, it becomes clear that the loss of the history of one's native people, its good traditions, is tantamount to the loss of true humanity. Through the description of the tale about the mankurt, the writer manages to show the horror of the break with the history of the people, their traditions, in all its tragedy.

The future of humanity is also presented in the work in the direction of a fantastic plot. So, in the work, the writer expresses his thoughts about the three eras of humanity: past, present and future.

CONCLUSION

In the work of Ch. Aitmatov, the image of the trinity performs the function of symbolic, figurative meaning. In creating a work of art, the writer used the image of the trinity, taking into account the artistic and aesthetic

function and mutual relationship of images, and in the example of his works, it was found that the image of the trinity is an important element that ensures the unity of form and content of the work of art. In general, the unifying feature of the trilogy serves as a supporting force in revealing the idea of the work, the characters complement each other, and a comprehensive portrait of our contemporaries is created.

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