



CHINGIZ AITMATOV

THE DAY LASTS  
MORE THAN  
A HUNDRED YEARS

# The Day Lasts More Than A Hundred Years

**Kathleen Armour**



## **The Day Lasts More Than A Hundred Years:**

**The Day Lasts More than a Hundred Years** Chingiz Aitmatov, 2021-01-05 a rewarding book Times Literary Supplement Set in the vast windswept Central Asian steppes and the infinite reaches of galactic space this powerful novel offers a vivid view of the culture and values of the Soviet Union's Central Asian peoples *The Day Lasts More Than a Hundred Years* Chingiz Aitmatov, 1988-02-22 a rewarding book Times Literary Supplement Set in the vast windswept Central Asian steppes and the infinite reaches of galactic space this powerful novel offers a vivid view of the culture and values of the Soviet Union's Central Asian peoples *The Day Lasts More Than a Hundred Years* Chingiz Aitmatov, 1983 *The Myth of the Non-Russian* Erika Haber, 2003-01-01 The Myth of the Non Russian explores the magical realist prose of two non Slavic authors writing in Russian in the Soviet Union in the 1970s 1980s Erika Haber argues that these authors juxtaposed their native myth with Soviet myth thus undermining the Soviet prescription of national conformity in art by suggesting a plurality of worlds and truths **Parables from the Past** Joseph P. Mozur Jr., 2017-12-20 James Mozur traces the development of Chingiz Aitmatov's fiction from the early 1950s through the mid 1970s including Farewell Gul sary The White Ship The Day Lasts More Than a Hundred Years and The Place of the Skull He discusses each major work against the political and cultural background in which it was created and thereby widens our understanding of post Stalinist Soviet literature Chingiz Aitmatov was born in Kirghizstan in 1928 and published his first stories in the 1950s in both Russian and Kirghiz He soon took his place as spokesman for the progressive wing of official Soviet Russian literature striving for greater openness in Soviet letters and for a new approach toward diverse nationalities Unlike many other writers Aitmatov continued to flourish in the cultural tumult following the collapse of the communist state being appointed to government posts by Gorbachev and becoming Soviet ambassador to Luxembourg in 1991 The Soviet Multinational State Martha Brill Olcott, Lubomir Hajda, Anthony Olcott, 2019-07-26 The Soviet Union is a multinational state with about half of the country's population being ethnically Russian The advent of glasnost and moves toward democratization and decentralization has unleashed the expression of national sentiments and interests in the USSR This collection of Soviet materials surveys the many ramifications of the nationality question in the USSR in the 1980s The topics covered include ideology state organization party recruitment inter republican economic relations demographic factors education bilingualism cultural institutions religious traditions military service and disputes over republican prerogatives in the Baltic and over territory the case of Nagorno Karabakh Each topical section includes a detailed introduction by the editor This anthology provides coverage of the past decade up to and including the current unrest and the impact of the Gorbachev reforms **Spirit of the Totem** Irena Maryniak, 1995 The book presents an original interdisciplinary analysis of religious and mythological perspectives in fiction published in the Soviet Union between the mid 1960s and the mid 1980s In doing so it points to ways in which anthropological theory can be used as a framework for literary criticism It also shows how in the two decades before

perestroika religion and mythology served as alternative models for the intellectual and political reorientation of Soviet society. Selected works are explored with reference to a formative debate in anthropological studies on the nature and development of religion based on Edward B Tylor's theory of animism and Emile Durkheim's theory of totemism. It is shown how the animist-totemist dichotomy highlighted by the controversy is reflected in Russian religious thought before 1917 and particularly in the literature of the Soviet era. Within the framework of this debate a selection of novels is discussed in the light of a range of mythological and religious systems. Attention is drawn to the connection between Valentin Rasputin's religious vision and traditional Siberian beliefs, particularly those of the Buryat. The Georgian novel *Data Tutashkia* by Chabua Amiredzhibi is analysed with reference to Zoroastrian thought. Daniil Granin's *Kartina* *The Picture* serves as an example of a work where, in accordance with Tylor's theory, notions of art and beauty take on an animist quality. It is argued that early fiction by Chingiz Aitmatov reveals a tension between animist perceptions and the totemic understanding of religion and mirrors aspects of pre-Islamic Central Asian religious tradition. The writing of Vladimir Tendriakov offers an example of a vision divided between an awareness of Christian dilemmas and loyalty to Marxist-Leninist sociological models. The study also shows how Durkheim's theory of religion as an expression of a group's awareness of its identity can be related to ideas put forward by Russian nationalist writers Iurii Bondarev, Sergei Alekseev and Vasilii Belov. It suggests that examples of fiction by Petr Proskurin and later works by Chingiz Aitmatov and Vladimir Tendriakov indicate revived interest in the God-building theory of Maksim Gor'kii and Anatolii Lunacharskii. In conclusion, the book argues that subtextual religious and mythological narratives in Soviet fiction published in the years between the fall of Khrushchev and the Millennium of Christianity in Russia provided a model for new literary discourse under perestroika and for subsequent political transformations.

**Reference Guide to Russian Literature** Neil Cornwell, 2013-12-02. First Published in 1998. This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come. It is therefore confidently recommended for addition to reference libraries, be they academic or public.

**The Ottoman Empire** Eugenia Kermeli, Oktay Özel, 2006. *Cultural Change & Continuity In Central Asia* Shirin Akiner, 2013-10-28. First published in 1991. Central Asia is a vast sprawling territory with no precise boundaries, no precise geographic definition. There is much detailed, closely focused research that remains to be done on every part of Central Asia. Sometimes, however, it is illuminating to stand back and look at the region as a whole, seeking similarities as well as contrasts. This volume is a collection of papers from a conference on Tradition and Change in Central Asia, which was held at the School of Oriental and African Studies, University of London, in April 1987.

**Slavic Review**, 1997. **Myth in the Works of Chingiz Aitmatov** Nina Kolesnikoff, 1999-05-13. Myth in the Works of Chingiz Aitmatov examines the use of mythology in the work of the contemporary Kirghiz writer Chingiz Aitmatov. Nina Kolesnikoff traces Aitmatov's reliance on myth, beginning with his early stories which introduce mythological motifs and ending with his latest novels which juxtapose mythological and realistic narratives. She particularly focuses on Aitmatov's two novellas which

use myth as a structural element that influences all other components and determines the final structure. In addition, she traces the sources of his mythological influence to Central Asia, including that of the Kirghiz tribe, but she also uncovers elements of Greek mythology and the Bible. Kolesnikoff explores the unexpected influence of the Bible on a writer from within the Muslim tradition, yet the Bible provides a rich source for many of his latest novels. She concludes by contending that Aitmatov's *The White Steamship* and *Spotted Dog Running Along the Seashore* represent the most successful examples of modern prose constructed in accordance with the general mythological traditions and structural principles.

**Yearbook of Comparative and General Literature**, 1993      **Soviet Studies in Literature**, 1988      *Theater Week*, 1990      **Detente**, 1984      *Nekrošius and Lithuanian Theatre* Ludvika Apinyte Popenhagen, 1999

Eimuntas Nekrosius is a Lithuanian theatre director acclaimed by critics nationally and internationally. Belonging to the post World War II generation of Eastern European directors, Nekrosius established his career during the tenure of the Soviet Socialist Regime and remains the most prominent *metteur en scène* in contemporary Lithuania. Nekrosius and his company of actors invent energetic movement sequences and poignant images where gestures and actions enhance or frame the text. This progressive mainstream theatre crosses cultural boundaries and does not depend on sociopolitical persuasions for its success. By creating innovative and alternative productions of globally recognized literary classics such as Chekhov, Gogol, Pushkin, and Shakespeare, Nekrosius is one of the great directors of this century.

*Annual Central Eurasian Studies Conference, Abstracts of Papers, 1997* Johan Elverskog, A. I. Naïmark, 1997      **Transcultural Studies**, 2007      Myth and Symbol in Soviet Fiction Thomas F. Rogers, 1992

Outlining the archetypes of Soviet fiction, this text examines the recurrent and largely unconscious pattern from one author to the next over a period of some seven decades in Soviet letters. Authors studied include Zamyatin, Babel, Olesha, Platonov, Bulgakov, Pasternak, and Rasputin.

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