

## **CH. AITMATOV "WHITE SHIP" AND THE M.M. DO'ST "MOUSTAFA" IN BIG STORIES OLD CONCEPT**

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The concept of "concept" was introduced into Russian linguistics by the philosopher S. It was introduced into scientific circulation by Askoldov in the first half of the 20th century. In the following years, the term has been frequently referred to in the field of linguistics. Linguist olima Durdon Khudoyberganova's "Explanatory Dictionary of modern linguistic terms" comments on more than fifteen forms of the concept of "concept". However, V.V. In Kolesov's definition of the concept of "concept", the presence of artistic features more accurately justifies the manifestation in it of terms applied to literary studies: "concept – in its content form – the essence of the concept, which is manifested in the image concept and symbol".

E., which contributed to the formation of cognitive linguistics as a separate direction in Russian linguistics. S. Kubryakova's definition of the concept in her "Concise Dictionary of cognitive terms" reveals that the term can also be used in linguistics, literary studies, and other fields: concept (lot. conceptual: meaning, content, concept) is a term that serves to interpret the mental reserves and mental units of the human mind and the objectionable information that reflects its experience, knowledge; the active unity associated with memory, mental, words and the brain is the conceptual system of the picture of the universe, which is reflected in the human psyche, that is, information about the knowledge of the person's imagination, thoughts, assumptions about the objects of the world"

So, by the old concept: "old (old)gan Man; old, muysafid, old man" the meaning is formed in our minds. From the distant past of the Turks, it is known that venerating the elderly, making them light in weight, is considered an integral part of centuries-old traditions, national traditions and way of life. Their life paths go through a school of upbringing and experience for the younger generations. To treat

them well, spiritual and moral value is considered. Value is reflected in Real life through a person and his subjective views. The fact that his desires and desires do not always correspond to both universal goals is also explained by subjectivity. In the works that we are going to analyze, the countersunk old concept is manifested in the images of the "poor", who, in addition to being an elderly, muysafid, fell victim to an unhappy, notavonish period in the work of two sister writers who lived in the same period.

In this study, we found that the 70s of the 20th century were part of the Soviet Union, the "White Ship" of Chingiz Aitmatov, in which the Uzbek-Kyrgyz peoples reflected an ordinary rural people, a socio-domestic lifestyle, as well as M.M.Do we will analyze the concept of old age through the stories "Mustafa" of St. Petersburg. In both stories, the image of the poor, tobe and the old men, who could not realize their personal Men, looks exaggerated. This is the fruit of the political system of the time, and saying the artistic expression of those who unconditionally submit to the "poor", "little" rapists slightly reduces the artistic value of the stories. People in the form of the image of the " poor " were in all periods, the absence of their personal rights in turn manifests itself in the fact that they do not know their value as a person. They only execute the command unconditionally. Such a way of life leads a person to the loss of his personal "I"to forget about his own.

Writers" predictors of the future "anticipate the tragic consequences of the psychology of" slavery", which is settling taboro on the subconscious and psyche of people, showing their aesthetic positivity through artistic images. In Uzbek literature, "Mustafa" (. M.M.Do ' st)," people walking on the Moon " (T.Murod)," Answer " E.Aazam and" adash karvon "("lonely summer Stranger") X.Sultanov and Kyrgyz writer of literature Ch.It has universal commonality with the philosophy of the "bochora man", expressed in the works of Aitmatov "white ship".

In the stories" White ship "and" Mustafa", the images of the Believing old man and Mustafa hope that their only son will return from the war. "Now the guy went to war with the German when he reached his age. Mustafa is not afraid of death as

in the war years. No, he didn't think of himself, it would be a saying if he was himself, he thought more of his son. He begged at night: "May Bozorboy come back alive, May he come back, May he be mine if he needs a lifetime, but may Bozorboy come back..." But his pleas went undone – Bozorboy did not return." Unfortunately, the impassioned War took over both young men. "...The believer dreamed that he was very old, his only son was killed in the beating. No one knows my son now, nor does he remember. Maybe he wouldn't be so humiliated when his son was next to him." From the above passages, one aspect of the old people's failure to achieve full happiness is realized in the motive of war.

Writers encourage the reader to reflect on the human part in the context of the environment in which he lived and the depiction of a mixture of subconscious thoughts. The images of the believer and Mustafa are extremely hardworking Soviet people. "Mustafa ..., the previous Rye had fallen into disrepair. He still has more or less strength, heals fasting himself. Does not hurt someone, does not interfere with someone's bad speech, is with oneself... Hardworking man...". "On the Labor front in the war, he plucked the bricks of factories in Magnitogorsk, gained fame as stakhanovich. ... The rest of the believer's life passed from early morning to black evening at work, in anxiety...". The images of the believing old man and Mustafa are used by those around them by universal qualities such as hard work, simplicity, politeness, humility, forgiveness. Mustafa knows who the ax Butcher is. Offended by the butcher's dilemma, the objector comes but cannot. Mustafa, who has not "beaten a human child", seeks solace by telling The Village old man Ibadulla Maxsum and the Ghuchchi chols that the ax Butcher despised him. The fact that he does not always bring the inside to the surface gives him a pand in interpersonal relationships. Unlike the image of Mustafa, the image of the Believing old man shows rebellion in the psyche, but this superstition quickly fades out as a momentary moment. The believing old man thought about being happy and sharing happiness with others when he was taking his grandson back from school in Olabash: "if you live like this all your life. So it is, as it is now, as it is at the current hour. But the misfortune that life is not built like this, which runs side by side with happiness,

looking after you, never ceases to affect your heart and your life. Even at the present moment, when he was happy with his grandson, joyfully anxiety stood side by side in the old man's heart: what did he do next? What else is wrong as long as he is preparing the plow? What punishment did he think of an old man who dared to disobey him?"frightening fantasies do not give peace. He will go from punishment to live in fear for a lifetime, fearing to face O'razqul. The image of the believing old man is a typical representative of those who are afraid to live happily even in his mind. The author convincingly describes the innocence in the image of this old man, as if he could not realize that this life given by God was given only to be happy to live. A block embedded in the subconscious of a believing old man does not allow you to step forward. In the psychology of this old image, andisha was driven by fear, fear by panic. For the believing old man, no hero could be found who would say that the solution to the problem was in his thinking. The writer wants to be happy to the reader in the image of a believing old man, or rather the address of all our desires is the hope of being happy... it is not surprising that he created to mean that the goal of living is to achieve happiness.

Writers enrich the spiritual evokes of the images of the believing old man and Mustafa with life plots. Looking at the context of both stories, it is pointed out that on the basis of the poor, helpless, crumbling of the elderly, human dignity, its Honor stands above everything. Professor A.The Great One gives the image of the Believing old man the same description as below. "The image of the Believing old man, who embodied the unique facets of the magnificent literary world of Genghis Aitmatov, seems to be a vivid embodiment of all the hawkish, poor people in the world. Glorified in this image, it reflects the character, worldview, indulgences of poor people, which are found in all times, in all location as desired. Involuntarily, when thinking about the image of the Believing old man in the "White ship", the image of Grandfather Cain in the story " The Thief " by Abdullah Qahhor comes to mind. It is clearly known that grandfather Cain, like The believing old man, is a typical embodiment of lowly, humble, poor people. Genghis Aitmatov turns the visions that fell on the head of the Believing old man, the Uzbek Adib Kabil

grandfather, into a means of thinking about the ugliness of the spiritual world of people and vices deeply rooted in social life." It is known from the above that the emphasis is on the fact that this image of an old man is an artistic embodiment that reflects "the character, worldview, indulgences of poor people, which are found as desired in all times, in all space." "Little man" (malenky chelovek) is a type of literary hero that appeared in Russian literature in the 20-30s of the XIX century. The image of the first "little man" literary hero in Russian literature was reflected by Pushkin. Professor A. The style characteristic of the Turks is reflected in the fact that the Great believing old man is used not as a "little man", but precisely as a "poor man".

In our opinion, the image of an old man who did not find value in a believing old man Society: ..."no one could appreciate the value of his fervor, just as there was no value left for anyone when they distributed the Tilla for free. No one would treat the believer in this way, no matter what respect and honor he paid to those of his age. He was treated with betacalluf".

In general, it should be noted-when creating the images of the Believing old man and Mustafa, both authors did not introduce the perfect hero to the reader, unlike other predecessors, but sealed in literature the image of heroes who are struggling without being able to realise their "I" in a remote area in a social society.