

## THE IMAGE OF OLD MAN IN KARAKALPAK, UZBEK AND KYRGYZ PROSE

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*Annotation. In the literary work, the image of the old man is often depicted as a person who has many years of life experience and teaches folk wisdom, customs and traditions to young children. In the article, the artistic function of the old man image in prose in the 1960s and 80s is learned on the example of the creativity of three folk writers.*

*Key words: writer, prose, story, novel, image, hero, image of old man, typology*

## ОБРАЗ СТАРИКА В КАРАКАЛПАКСКОЙ, УЗБЕКСКОЙ И КЫРГЫЗСКОЙ ПРОЗЕ

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*Аннотация. В литературном произведении образ старика часто изображается как человек, имеющий многолетний жизненный опыт и обучающий маленьких детей народной мудрости, обычаям и традициям. В статье исследуется художественная функция образа старика в прозе 1960-80-х годов на примере трех народных писателей.*

*Ключевые слова: писатель, проза, рассказ, роман, образ, герой, образ старик, типология.*

## QORAQALPOQ, O'ZBEK VA QIRG'IZ NASRIDA CHOL OBRAZI

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*Annotatsiya. Badiy asarda, asosan, chol obrazi ko'p yillik turmush tajribalariga ega, xalq donishmandligini, urf-odat va milliy an'analarini yosh avlodga o'rgatuvchi sifatida tasvirlanadi. Moqalada 1960-80 yillar nasrida chol obrazining badiy funktsiyasi uch xalq yozuvchisimisolida tadqiq etiladi.*

*Kalit so'zler: yozuvchi, nasr, qissa, roman, obraz, qahrmon, chol obrazi, tipologiya*

In the article, in the prose works of Karakalpak writer Sh. Seytov, Uzbek writer Sh. Khalmirzaev, Kyrgyz writer Sh. Aytmatov that are going to be analyzed, a half-century period of the Soviet government is depicted. They depict a certain era of the heroes' lives and at that time show the characters' views and attitudes to the events surrounding them. Among the heroes created by writers, the image of old man has its own character.

From the story "Kóp edi ketken tırnalar (There were a lot of cranes gone)" and the novel «İǵbal soqpaqları (The Paths of happiness)» in the creation of Sh. Seytov's the image of an old man who is kind, humane, broad-minded, can see future, critical, has life experience like in Sh. Aytmatov's creation.

In the story «Kóp edi ketken tırnalar» [1], the old man Nurimbet whose family is ruined is lonely because of the war. His wife dies before the start of the war and his only child dies in the war. Even though Nurimbet is eighty years old, he is with the people and goes to the gray land to sow crops. He is hereditary farmer and knows the ground. However, he's always distracted. The fact that he didn't receive a letter from his son during the war made him not to be calm. When Sapar's father goes to the city, he looks forward to him. In the evening, he goes home and cannot ask for a letter, sits calmly. He predicts his dreams he sees as good. He also received a black letter from his son. But Sapar's father could not tell him and went to the war. On autumn days, according to the village tradition, Sapar's 80-year-old old sister with the women goes to the old man to announce the death of his son. After hearing about the death of his child, the old man lays down for three or four days. Then his relatives come and take him away and the wood gates of the house, which is tired of the fallen family. This character has the same fate as Andrey Sokolov in M. Sholokhov's «The Fate of Man» and Tolganai in Sh. Aitmatov's story «Mother Earth». Sh. Seitov's book «Atlanshap» of the novel-tetralogy «Khalkabad» also depicts the image of the characters whose family is suffered because of

the war.

The character of old man Haytmurat in the novel «Iqbal soqpaqlari» [2]. Despite being stubborn, old man Haytmurat will be remembered for a long time as a character that is more mature in his work and rich in marital experience. He has his own views. He devoted his life to animal husbandry. He's honest, does his work very seriously. He thought that it was his debt and a duty to marry his nephews and make them house.

The image of the old man in the writer Sh. Seytov's creation has an evolutionary character. In the novel «Khalkabad», which was created after the novel «Iqbal soqpaqlari», the author portrays the image of old men that have much marital experiences and gives the character of each of them. For example, in the images of Kunnazar aksakal, Allanazar biybala, Kudaybergen shundiy, Madiyar (in the fourth book of «Khalkabad») he gives ideas of common personality. They act based on their marital experience, intelligence, and ability of predicting.

And in the novel «Shirashilar» [3], the character of old man Esjan was depicted. This work was created as a result of the writer's long-term experience in the writer's creation, and the author presents the images of two old men: one is the character of Esjan, who has died, and the other is the character of Allayar, who is a young teenager in the main part of the novel, and in the epilogue, adult man. Therefore, in this work, the author has included the events of almost a century. Writers have chosen the image of old man in the artistic presentation of the problem that is important for humanity - man and his future, man and society.

One of the methods used in creating the image of old man Mumin in the story «Aq paraxod (White steamer)» [4] and Nurlepes in the novel «Jamanshiganaqtaqi Aqtuba (Aktuba in Jamanchyganak)» is to describe their portraits. These two heroes have similarities in their behavior, clothes, and attitudes towards the surroundings, as well as their personal life. On pages 12-16 of «Aq parakhod» there is an author's description of the character of Mumin and his portrait, while in the novel «Aktuba in Zhamanchiganak» there is also an author's description of the character of Nurlepes [5; 68-71]. The life of these two heroes is difficult, Nurlepes is the Second World War participant, and the fingers of his left hand were torn off by a bullet. Even though he is over forty years old, his demeanor is mess and he has a beard like an old man, and those who don't know him think he is an old man. Nurlepes, like Mumin, is loyal to the traditions of their ancestors. He is ready to give a helping hand to everyone. They cannot imagine working on their own. Nurlepes is dependent on Amirkhan, Mumin is on his son-in-law Orazkul, and works on their orders.

In the story, although Mumin's behavior is depicted as a mess, it does not leave an unpleasant impression on the reader. He is mature to his work, busy with daily household chores, he doesn't make trouble to anyone, he does not hold grudges even the words of his wife and Orazkul make upset. He worries about the future of his grandson. He does not forget discipline in any work: he brings his grandson to school and takes on time every day, he does his work on time every day (visits his bee, taking care of the forest, looking after the livestock), he doesn't like the bad habits of lazy Seydakhmet (if he does not like working, makes lies and leaves for the city, much sleeping), and the drunken son-in-law Orazkul (argues for nothing, beats his wife). He wishes his daughters to be happy.

The plot of «Ak Parakhod» is based on the fate of people of three families who live in one village and are far away from the country, and the attitude of old man Mumin to his neighbors, especially to Seydakhmet, is similar to the relationship between the old man Esjan and Bagdiyar in the novel «Shirashilar» of Sh.Seytov.

Seydakhmet is a bit lazy and old man Mumin does not like his laziness. Seydakhmet «doesn't get involved in anything and doesn't compete with anyone. Despite his good health and being obedient, Seydakhmet's one bad thing is that he likes to sleep much, real lazy. That is the reason why he moved to the forest, thinking to be away from hard work. That's why the old man used to say: «such young men drive cars on the collective farm, and plow the land with the tractor» [4; 20].

Bagdiyar is a wrestler in «Shirashilar», and if there is a party or a fight, he goes there. He does not get busy with the daily goings-on of the house. He uses wood collected by old man Esjan during the summer (So does Seydakhmet). He hears bad words from the old man for this work.

In Sh. Khalmirzaev's novel «So'ngi bándirgi (The Last Bus stop)», old man Iskhak is a believer, simple, humble, kind to others and does not say harsh words to anyone. But he is not as fussy as Mumin or Nurlepes.

«Iskhak is tall, broad-shouldered, short, goatee-bearded, and over seventy years old.» The fact that old man puts his hand on his chest, speaks good words and is a believer is due to his loyalty to the

instructions of his ancestors. He tells his daughter-in-law Nasiba about this:

«My grandfather told me that once upon a time our country lived along the Syr. Then some kind of enemy attacked them. Our country has fled. But such a warlike country has started to attack the enemy again. Enemy was majority and chased our country. In that chase, they were sent out into the desert. Our country got strength and went against the enemy to return to its land. This time when it was also defeated and fled, the enemy swore to kill without leaving a single one. That happened like this... Then the elders gathered the survivors of our country in one place and said: «Don't think of going against the enemy anymore. Now, keep your hands on your chest. Then you will survive» [6; 99]. The old man spends his whole life doing what his grandfather said. Even though old man Barot came and spoke harshly, old man Iskhaq kept calm and gently answered. Old man Iskhaq differs from the images of Nurlepes and Mumin in a number of features, such as the fact that he is not completely biased towards the leaders in high position, but when the time comes, he opposes the person who speaks as his superior.

The hero of the story «Irazı bol, Gúlsarı! (Be pleased, Gulsari!)» [7] by Sh. Aitmatov is Tanabay. The story depicts Tanabay's old age and his parallel past. In the story, the events of two difficult times: collective farming and post-war reconstruction are depicted in the image of Tanabay. The hero of the story, Tanabay, knows the direction of the times from his youth and actively participates in social work. He cleaned the spies and was active in Komsomol activities. In his youth, he fought for the equality of people and good living. But the war started, and Tanabay could not see the days he was waiting for. Tanabay participated in the war and returned to his country safely. After the war, the reconstruction period was difficult. He worked as a blacksmith, horse keeper and shepherd in the collective farm. The situation of the people was not good for several years after the war. In particular, the sheep flocks were not treated well, and the labor fee was not paid. At the meetings when Tanabay asked why this happened, they did not give an honest answer. On the contrary, the census commission came to the flocks and punished the shepherds for the dead sheep. At such times, Tanabay demanded the district prosecutor to improve the condition of the sheep farm, expelled them with anger, and was expelled from the ranks of communists at the district assembly. An old Tanabay works as a fodder storekeeper. On the way to home from his only child's house he remembers the past days. His image is closely related to the image of horse Gulsari. The reason for remembering the past days is the daughter-in-law's words «Why were you kicked out of the party? Your son cannot get high position because of your expulsion from party». Tanabay goes on the road because of his daughter-in-law's wife even though it is late. With the help of the image of Tanabay, the writer skillfully portrays that the social ideology he believed in did not justify his faith, that the management system in the years of post-war reconstruction was not properly established, and that the social situation of the people worsened. Tanabay is a hero who has his own point of view. Also, he is stubborn and impatient, and because of this his relatives go away from him. When he reaches old age, he remembers his past, puts his deeds in his mind scales and comes to a conclusion.

Some of the images of the old men involved in the analysis were believer, live on the basis of folk customs and traditions, while the other group lived during the period of social changes, and the images are characterized by their stubbornness and obstinacy.

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