



ARTISTIC INTERPRETATION OF THE ARCHETYPICAL COUPLE "CHOL VA KAMPIR" (THE OLD MAN AND THE OLD WOMAN) IN THE STORIES OF ABDULLA QAHHAR

Sitora Odil qizi Malikova

Researcher of the Department of Uzbek Literary Studies,
Uzbekistan, Andijan State University.

Annotation

In the article, the archetypal couple "Chol va kampir" (The Old Man and the Old Woman) is studied on the example of Uzbek literature. In folk tales, we often meet the images of old men and old women. In fairy tales and epics, these characters perform various artistic functions. The images of the old man and the old woman can be conditionally divided into three groups. The role of the archetypal images of the "Chol va kampir" (The Old Man and the Old Woman) in the stories of the Uzbek writer Abdulla Qahhar in the artistic work, their importance in the system of images is analyzed.

Keywords: fairy tale, story, epic, archetypal image, "The old man and the old woman" image.

INTRODUCTION

The images of the old man and the old woman are considered archetypal images in literary studies. In Russian literary studies, there are scientific works that specifically research the archetypal images of "Chol va kampir" (The Old Man and the Old Woman). We can count the researches of N. Chernyavskaya, T. Subbotina among such works [3, 4]. N. Chernyavskaya studied this problem thoroughly in her research. In his work, he relied on the Swiss psychoanalyst KG Jung's views on archetypes. N. Chernyavskaya analyzes the archetypal image of the "Chol va kampir" (The Old Man and the Old Woman) starting from the interpretations of the mythological period and revealed the essence of these images in the works of a number of representatives of Russian literature.

In the works of many Uzbek writers, the image of the elderly is created. Usually, in scientific studies, when studying the works of the creator, among other images, the images of old men and old women are also analyzed. However, in Uzbek literary studies, the images of the old man and the old woman in modern Uzbek literature have not been studied separately.





Materials and Research Methods

In researching the problem, the fairy tales "Chol va kampir" (The Old Man and the Old Woman), "Ur, to'qmoq", "Zumrad va Qimmat", and the epic "Alpomish" were used. Abdulla Qahhar's stories "O'g'ri" (Thief), "Nurli cho'qqilar" (Bright peaks), "Asror bobo" (Asror grandpa) served as objects in the research of the given issue. Comparative-typological, contextual analysis methods were used in the research.

Results and their Analysis

The roots of the images of the old man and the old woman in Uzbek literature go back to folk tales and epics. In fairy tales such as "Zumrad va Qimmat" (The names of daughters), "No'xatpolvon" (The nickname of boy), "Chol va kampir" (The Old Man and the Old Woman), "Ur, to'qmoq" (Hit, mallet) and many epics, we come across the archetypal images of the old man and the old woman. In them, the images of the old man and the old woman perform a number of artistic functions. Often, such images are symbols of wisdom, they act as patrons of the main character. The images of a wise old man or a wise old woman help the main character to get out of a difficult situation. A wise old man or a wise old woman will patronize the main character and help him overcome difficulties with the help of magic items.

Of course, in folk tales, we also meet images of old men with evil intentions. For example, the characters of "Yalmogiz old woman", "Yasuman old woman", "Maston old woman" from folk tales can be mentioned. Such characters help to fulfill the purpose of evil characters, for this they do various evils to good characters, even kill them. The old woman Surkhail (The name of woman) in the epic "Alpomish" is among such villainous characters. He appeals to Toychakhan (The name of man) to avenge Alpomish who defeated his sons. As a result, he tried to get Alpomish and his forty men drunk and kill him. But after not being able to kill Alpomish, who cannot burn in fire, cannot drown in water, and cannot be cut by a sword, he succeeds in throwing him into the pit. In this saga, Surkhail is depicted as the bitter enemy of the old woman Alpomish. That is why the old woman Surkhail has a special place in the plot of the epic and the development of its conflict. To show the power of the Alpomish, the first part of the epic depicts him fighting and defeating the Kalmyk Alps. In the second part of the epic, Alpomish learns to get out of difficult and difficult situations, shows his intelligence, resourcefulness and intelligence, and to show this, the image of the old woman Surkhail is included in the epic. At first, Alpomish Surkhail is deceived by the old woman's tricks and cunning plan. But while lying in bed, he realizes his mistake and thinks of a way out. On the opposite side of Alpomish, Surkhail, an old woman who has seen a lot and has a lot of life experience, is depicted.





In many works of Uzbek literature of the 20th century, we find the archetypal images of the old man and the old woman. Among such works are stories such as "Asror bobo" (Asror grandpa), "O'g'ri" (Thief), "Mahalla" (Neighborhood) by Abdulla Qahhar, stories "Podachi" (Shepherd), "Qariya" (The Old Man), "Tabassum" (The laughter) by Shukur Kholmiraev, "Mirkarim Chol" (Old Mirkarim), "Chollar palatasi" (The room of Old Men), "Plastinka" by Khairiddin Sultanov. ", we can list Nazar Eshanqul's stories " Maymun yetaklagan odam" (The man who led the monkey), "Shamolni to'xtatib bo'lmaydi" (The Wind Can't Be Stopped), "Qultoy". Comparing the images of the elderly in these stories with the images of the elderly in folk tales can provide valuable information for literary studies.

The stories in which the archetypal images of the old man and the old woman were created can be conditionally divided into three groups.

1. Stories depicting the archetypal character "Chol" (The Old Man).
2. Stories depicting the archetypal image of the "Kampir" (The Old Woman).
3. Stories depicting the archetypal image of the "Chol va kampir" (The Old Man and the Old Woman). Determining and analyzing the role of the archetypal images of "Chol" (The Old Man) and "Kampir" (The Old Woman) in the plot and composition of the artistic work, their importance in the development of the conflict, is of great importance in studying the artistic skill of the writer.

Abdullah Qahhar's stories have a special place in the study of the archetypal couple "Chol va kampir" (The Old Man and the Old Woman). In many stories of A. Qahhar, the characters of the elderly are created. Such images serve to perform various tasks in an artistic work. The Old men or the old women are often secondary characters. Among such stories of A. Qahhar, we can mention the stories "Nurli cho'qqilar" (Bright peaks) and "Xotinlar" (Wives). The characters of the old man and the old woman are the main characters in the writer's stories "O'g'ri" (Thief), "Asror bobo" (Asror grandpa), "Mahalla" (Neighborhood). At the same time, it should be noted that in these stories, not the characters of an old man or an old woman, but a variant of the archetypal couple "old man and old woman" was created. That is, the images of the old man and the old woman in these stories of A. Qahhar belong to the third of the three groups mentioned above. Accordingly, it is correct to analyze and research the characters of the old man and the old woman in these stories as an archetypal couple.

It is known that, as in all nations, Uzbek folk tales begin with a traditional beginning. As one of such beginnings, we can cite the beginning "Once upon a time, there was an old man and an old woman...". We usually find such a beginning in fairy tales where the old man and the old woman are the main characters or secondary characters. For



example, the fairy tale "Chol va kampir" (The Old Man and the Old Woman) begins like this: "Once upon a time there was an old man and an old woman. Their livelihood is buying firewood. The old woman helped every day. The old man comes to collect firewood every day". In this tale, the characters of the old man and the old woman are the main characters. The events of this tale are reminiscent of the events that happened in the tale "Ur, to'qmoq" (Hit, mallet). In this tale, the old man, who had several magical objects, lost them because of his unlucky friend. Only in this fairy tale, not a mallet, but creatures from a magical pumpkin punish the wicked.

Abdulla Qahhar's story "O'g'ri" (Thief) begins like this: "An old woman received a message from her ox while kneading dough in the dark." Oh!.. There is no ox, the bull is pierced from the side of the street..." As we can see, the story begins not with the image of the main participants, but with the message about the ox, the thing that triggered the events. In the reality of the fairy tale and the reality of the story, the archetypal couple "the old man and the old woman" performs the task is different. In the fairy tale, the old man's entrepreneurship, his actions drawing conclusions from the past events lead to a good ending to the fairy tale. The old man succeeds in getting all his magic items back from his liar and thief friend. In the "O'g'ri" (Thief) story, Amin and other officials take away everything belonging to grandpa Qobil and the old woman, and the old man's desire to find the thief and get the ox back will not come true. With this, the writer manages to condemn the unjust society. The artistic value of the story is not limited to this. In the story, not only the thief who stole the ox, but also Amin and other officials steal. Unlike the fairy tale, the thieves go unpunished in the story.

In A. Qahhar's story "Nurli cho'qqilar" (Bright peaks) there are images of Fotima and Zuhra's parents - an old man and an old woman. In the story, Zuhra is described as a very beautiful girl, just like in fairy tales. But his character reminds of Qimmat from the fairy tale "Zumrad va Qimmat". To her mother's request, "Daughter, peel only four onions," Zuhra looks back and replies, "I am not your servant." In this story, there is no stepmother motif in the fairy tale "Zumrad va Qimmat", but we notice that the mother's attitude towards Fotima and Zuhra is different. These two relationships eventually bear fruit - Zuhra runs off with a boy from the city before graduating from school, but cannot be happy. The mother dies, unable to bear her daughter's pain, and the old man is left alone. And Fotima wins people's love and happiness with her hard work and manners. In this story, the characters of the old man and the old woman are secondary characters. Literary critic D.Kuranov writes: "Secondary characters move around the heroes of the work, play a certain role in the development of the subject and the expression of the artistic concept, mainly serve to reveal the character of the



hero, to show the characteristics of the environment in which he moves, his fate" [6. P. 191]. The archetypal pair of "old man and old woman" in the story "Nurli cho'qqilar" (Bright peaks)" also served a similar function, that is, they served to reveal the character of Fotima and Zuhra (The names of daughters).

The main character of A. Qahhar's story "Asror bobo" (Asror grandpa) is Asror grandpa. And his old lady acts as a secondary character in the story. There is another old man in this story, he is Haydar father. The events of the work are described through the eyes of this Haydar father. The characters of the old man and the old woman in the story are reminiscent of the archetypal couple "the old man and the old woman" in fairy tales. It gives the impression that two old people have become one whole person.

Summary

It can be concluded from the above points that it is important to study the archetypal couple "Chol va kampir" (The Old Man and the Old Woman) in the research of the art of Abdulla Qahhar's stories. The archetypal couple "Chol va kampir" (The Old Man and the Old Woman) occupies an important place in the image system of A. Qahhar's stories. A detailed study of these archetypal images serves to reveal A. Qahhar's skills in image creation. It also helps to determine the relationship between the characters in the stories of A. Qahhar and the archetypal characters in fairy tales and epics.

References:

1. Алпомиш. Ўзбек халқ қаҳрамонлик эпоси. – Тошкент, “Шарқ” нашриёти. – 1998 йил. (Alpomish. Uzbek folk heroic epic. - Tashkent, "Sharq" publishing house. - 1998.)
2. Олтин бешик. Эртақлар. – Тошкент, Гафур Гулом номидаги Адабиёт ва санъат нашриёти, 1985. (Golden cradle. Tales. - Tashkent, Gafur Ghulam Publishing House of Literature and Art, 1985.)
3. Субботина Т.М. Образная конструкция «старик и старуха» в русской и венгерской новелле. // Известия ВГПУ. филологические науки, 2021, №10. С. 252-259. (Subbotina T.M. Figurative construction "starik i starukha" in a Russian and Hungarian novel. // Izvestia VGPU. Philological science, 2021, No. 10. S. 252-259.)
4. Чернявская Н. Архетипический образ "старик и старуха" в русской прозе XIX - XX вв. Автореферат дисс. на соиск... филол.наук. – Владимир, 2009. (Chernyavskaya N. Archetypal image "starik i starukha" in Russian prose XIX - XX centuries. Abstract diss. na soisk... filol.nauk. - Vladimir, 2009.)





5. Қаҳҳор А. Қўшчинор чироқлари. Роман ва ҳикоялар. – Тошкент, Гафур Гулом номидаги Адабиёт ва санъат нашриёти, 1987. (Qahhar A. Twin lights. Novels and stories. - Tashkent, Gafur Ghulam Publishing House of Literature and Art, 1987.)
6. Қуронов Д. Адабиётшуносликка кириш. – Тошкент, “Халқ мероси” нашриёти, 2004. (Kuronov D. Introduction to literary studies. - Tashkent, "People's Heritage" publishing house, 2004.).

