The Development of the "Old Man" Concept in Uzbek and World Folk Tales

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Abstract: This article expresses cognitive linguistics, its scope of study, including a linguo-cognitive analysis of the "old man" concept in Uzbek and world fairy tales.

Keywords: story, concept, image, linguistic picture of the world, existence, symbol.

Introduction. At the center of any thought process lies the unification of human activity, the external world, and the internal "self." At the heart of our emotions and experiences lies a collection of emotional-conscious and logical reasoning inherited from our ancestors, reflecting the values of the nation. At the same time, everything that has become a value is primarily directly connected with the spiritual-philosophical-social creation. We believe that no one and nothing can ever deny this. The life credo of seeing language and thought as equal partners has not lost its novelty. Humankind must strive to know and recognize itself, and whatever happens around it, to connect from everyday life to universal layers. In this sense, the actualization of a concept demonstrates the emergence of a group of terms under a single denominator based on dialectical laws.

A person cannot have an innate cognitive structure; only the activity of the intellect is an innate heritage. This activity creates structures through organizing actions performed within the scope of objects. Therefore, the main problem is to determine how these actions are performed and how they logically become necessary actions in the process of development without being the result of a pre-planned cognitive structure.[1]" Therefore, every matter explains relative concepts. Imagination guarantees accuracy, reality guarantees effectiveness, and action guarantees how the result will occur. That is why any eternal struggle between good and evil is ultimately entitled to be triumphant. How to perceive or express this is carried out by the emotional-conscious process associated with the author's position. Cognitive linguistics or conceptual structure serves to cover the integrity of dynamic shifts related to matter (the density of the world and man) and consciousness.

In fairy tales, each member of society—the poor, the wealthy, and those living a luxurious royal life—undergoes serious trials.

"As fairy tales are widespread in the oral traditions of other peoples around the world, they have been lovingly told by our compatriots living in various regions of Uzbekistan as one of the most popular genres. We can know that they were created from very ancient times from the use of the term "ertak" (fairy tale) as "etuk" in Mahmud Kashgari's "Devonu lug'oti-t-turk" written in 1074: "Etuk - a story, a fairy tale; this word is also used to inform the king of a purpose, to tell a story. It originally comes from telling something." The antiquity of this genre can also be proved by the fact that it is called a fairy tale in the oral traditions of the Kazakh, Kyrgyz, Turkmen, and a number of other Turkic peoples. Also, when discussing myths, legends, and stories, we mentioned that the next stage of the

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[1] Piaget, J. (1983). Schema of action and language acquisition. In Yu.S. Stepanov (Ed.), Semiotics (pp. 133-137). Moscow: Raduga.

diffusion process is the fairy tale. Therefore, if we cherish the oral traditions of our people as ancient values, then we can undoubtedly record fairy tales as a unique gem of this treasure."[2] Indeed, there are many types of fairy tales, and we can find rare examples of hundreds of fairy tales related to old men and old women in Uzbek folklore. The fact that an old man and an old woman have one son or one daughter and live their lives on this basis: the depiction of the psychology of ordinary and humble people who are peasants, fishermen, hunters, craftsmen, sellers, or who make a living doing household chores ensures the interest of the plot. In fairy tales, the introduction that begins with "Once upon a time, there was…" ends with the conclusion that the "wish-purpose" has been achieved. This concept reminds us of the **IMF** formula in the general content of any fairy tale.
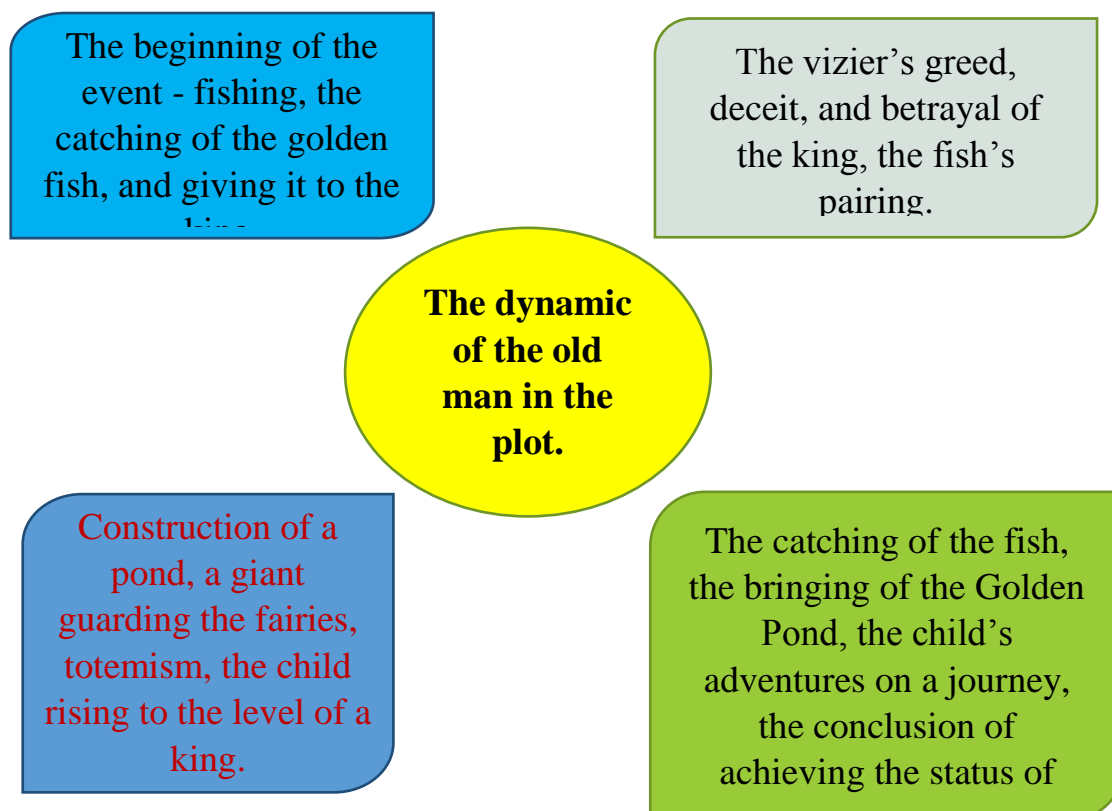
It is clear that in the introduction, i.e., the exposition, of each fairy tale, there is an initial – I; medial – M; the plot (the main part of reality); F – the final (the end of reality with goodness, the conclusion). In this very triad formula, reality is short and concise, intense, and one reality is followed by another, which is directed towards demonstrating its educational significance.

The tempering of the old man concept in the motif of testing. In the everyday-life sources of fairy tales, human will is tempered in a very unique way. Folklore scholar Prof. Jabbor Eshonqul writes about this: "The symbol is the language of the human spirit, and it began to speak with nature in that language. Myths, fairy tales, and epics emerged in the language of these symbols. These works of creation are the fruit of human experiences in the period when they were created, and correctly interpreting the symbols in them brings us closer to our ancestors and illuminates their inner world. Myth is the treasury of folk thinking in fairy tales and epics, and studying them is studying the history of folk thinking. In folk art, the struggle between evil and good is also expressed in the language of symbols, and interpreting it allows us to get acquainted with our ancestors' views on good and evil. There is no myth, fairy tale, or epic without the participation of evil and good or an indication of them. Any example of folk art is to some extent an expression of the struggle between evil and good." [3]It can be seen that in each of the concepts of old man, old woman, enlightened grandfather, elder, wise father, old woman in Uzbek and in general world folk tales, the instinct to serve goodness, to pass the TEST motif for a purpose is manifested in bright images. Therefore, the reflection of the concept of old man in fairy tales and epics, in stories or legends in various forms and shapes, content and idea, is directed towards fully expressing our above theoretical considerations.

In the **second** plot line of the fairy tale, it ends with the story of Hakim-ota finally catching the fish on the 41st day and being sent to present it to the king in order to be saved from death. Interpreting this in the following formula, we witness the cohesion of the traveling storylines of the concept of the old man in Uzbek and world folk tales.

[2] Madayev, O. (2000). Uzbek Folk Oral Literature. -T: "University", p. 125.

[3] Eshonqulov, J. (1999). Folklore: Image and Interpretation. – Karshi: Nasaf. – P. 81-82.

The beginning of the event - fishing, the catching of the golden fish, and giving it to the king.

The vizier's greed, deceit, and betrayal of the king, the fish's pairing.

The dynamic of the old man in the plot.

Construction of a pond, a giant guarding the fairies, totemism, the child rising to the level of a king.

The catching of the fish, the bringing of the Golden Pond, the child's adventures on a journey, the conclusion of achieving the status of

It can be seen that the conceptual densification of the reality of the golden fish is introduced in the ratio of consciousness and feeling, creating a holistic schematic arrangement of the world. In particular, the vizier's tricks, like a giant and other hidden forces, backfiring on him, allow the old man's son to go through various trials. In cognitive linguistics, the harmony of thought and feeling creates great conditions for reason and contemplation. Such plot lines are common in Uzbek folk tales, perhaps because evil forces guarding treasures, gold, fairy figures, and the best and rarest items are measured by the manner in which a wise old man or an old woman guides the fairy tale characters. It should be noted that the motif of the trial that "Hakim the Fisherman's Son" went through – in the Turkic and world folk tales, the changing and complementary significance of the Old Man concept at certain stages inevitably influences the landscape of each era. Because the old man's intelligence, patience, faith and trust in the moments of being sentenced to death, and genuine labor and honesty always indicate the emergence of the event that victory is always achieved. At the same time, the advice of grandfathers explains that it is a guiding star to overcome any trickery and cunning.

The most important educational significance of the fairy tale is to compare the character of the old man image in a positive sense in most works and the manifestation of its reflection in other peoples, and to show that a great opportunity has been created for the formation of a new culture of expression. The Uzbek folklorist G'. Jalolov explains the reasons for the emergence of common, harmonious plots and motifs in the folklore of different peoples by linking them with the following two aspects:

Firstly, the fact that peoples have lived as close neighbors in a close territory since ancient times, historical and gradual development, lifestyle, and similarity in worldview lead to similarities in the plots of fairy tales;

Secondly, "there are also cases of some famous plots in fairy tales migrating from one nation to another, from one country to another, which is related to economic, trade, cultural, and various mutual relations between the peoples." Indeed, in linguo-cognitive linguistics, the reflection of reality in a three-dimensional world can also be estimated by the manifestation of the philosophical-psychological

crack mode between cause and effect[4]. In particular, the harmonious life of an old man and an old woman, their love for each other, not being ungrateful despite being poor, the mutual commonality of initial totems, the birth of a son, the catching of a "golden fish", the fulfillment of wishes, or the suffering from the tricks of evil forces such as foxes, wolves and the like.

Researcher M.A. Sotvoldiev notes: "In today's world folklore studies, it is one of the urgent directions to compare and typologically study the magical fairy tales that represent the national identity of each nation. At a time when thoughts and opinions are being expressed about the folklore works of each nation in today's world folklore studies around such problems as traditional folklore, post-folklore or paleofolklore, promoting the longevity of fairy tales, especially comparing the magical fairy tales of two nations and making a comparative-typological analysis according to the specified places, will not only show the common and different aspects between the magical fairy tales of those nations and bring them together, but also determine their value, discover new facets, and determine the place of magical fairy tales in our social and spiritual life, opens the way to wide promotion,"[5] he notes specifically. It can be seen that even in the existing interpretation, the specific criteria of the problem are clearly proven. If we proceed from this criterion, we can explain the verbalization of the concept of old man in fairy tales, the specific introduction of reality, and the fact that it acquires a linguocultural commonality comes down to a single aesthetic coverage structure.

"In terms of content, a concept, on the one hand, interacts with reality, and on the other hand, it enters into direct communication without a linguistic sign. These relationships are the result of the synergy of linguistic and cognitive activity. The content relations of cognitive processes and linguistic signs are related to a certain type of energy. The source of such energy is the interaction of humans with the environment. Within the framework of the law of conservation of energy, the energy of the cognitive process and the linguistic unit mutually transfer (migrate) to each other, and in this way, the content synergy of the linguistic sign is set in motion."[6] It is clear that in concepts related to the old man, often between evil and good - trapped in a tight environment, despite being old enough to be respected, his life and creative path portray a person who has gone through complex situations, an enlightened figure. At the same time, human relations intensify as a result of the cohesion of the time of action and the time of the plot. Humans cannot digest more than they can imagine. This very process turns into a conceptual character in the motifs among peoples. The old man and the old woman seek solutions from hopelessness. There are situations when a person is maimed and injured, roasted in the fire of mental depression, and faces trials of childlessness and affliction crises.

Conclusion.

In conclusion, each nation's oral tradition has bright images, the language culture, language structure, and speech uniqueness that create that imagery. In this series of unique criteria, the reflection of the old man concept in fairy tales gives each of us great enthusiasm. It is no secret that the child's imagination, speech consciousness and thinking, and multifacetedness in expressing concepts also increase and reach new horizons. This tradition has dramatically changed the boundaries of today's modern global world. Saying that feeling its unique aspects in the analysis of concepts fully supports our above theoretical and scientific considerations, we would be telling the truth!

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[5] https://cdn.uza.uz/2022/08/10/09/05/FhMiQgfoeiCWsj9VGXOZ8UVFjYhQyfxC.pdf

[6] Alefirenko, N. (2005). Controversial problems of semantics. M.: "Gnosis", -326 p.

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