

## SOME TECHNIQUES FOR SOLVING EXTREME PROBLEMS

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### ABSTRACT

*This article examines the artistic and philosophical interpretation of the problem of life and death in the works of Chingiz Aitmatov, one of the most free-thinking writers of Turkish and world literature. The story "White Ship" analyzes the scenes of life in the unity of man, nature and society, and reveals the philosophical concept of the writer.*

**KEYWORDS:** *Artistic Creation, Artistic Detail, Nature, Human Psyche, Tragedy, Artistic Synthesis, Psychology, Behavior, Artistic Skill, Landscape.*

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### INTRODUCTION

The great writer Chingiz Aitmatov has been striving all his life for the forces that have always attracted him. Those forces were embodied in the distant past of the motherland, in the legends and epics sung by the great poet Sayokboy Karalaev, in the boundless and boundless love for the famous ballerina Bibisora Beyshenalieva. Since he was the son of the "enemy of the people", his love was formed not only in the life of the great writer, but also in the light of his work. became. This feeling, which had been ingrained in Chingiz's body since he was born, encouraged and taught him from childhood to go through the hardships of life, to cook in the storms. [1; 4]

It is the feeling of pain and sorrow that frees you from the scourge of indifference. At a time when many people are more surprised by the morning dew or the monthly salary of a famous athlete than by the dew dripping from the grass in the morning or Ludwig van Beethoven's "Sonata of the Moon", the importance of anxiety and remorse increases. If we remember that the protagonist of the story "The White Ship" was still roasted in the fire of hell as a child, he could not fit into the ugliness and inconsistencies around him, we believe in the great miracle of the Creator.

Yes, the boy was amazed at everything. There were a lot of things and situations that made him think, to travel thousands of streets of imagination, to fly high. Take the rocks on the riverbank, where the bushes grow. The rocks, especially the rock on one of the shores of the Sea of Okhotsk, the creation of waves and winds - that rock in the form of a dog - had a special place in the world of Kirisk, the protagonist of the story "Olapar running along the shore". . This is also the case with a boy from Issyk-Kul: "The boy jumped over the bushes, passed the rocks that were difficult to jump, and ran in front of neither overgrown grasses or rocks, even though he knew that these were not ordinary things. They could be offended or even knocked down ... "[2; 96] It should be noted that stones are not just stones for a child, but also his closest confidant and interlocutor. Desperate to meet his new friend, who will play an important role in his life - a

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black dermatine briefcase, the boy said to one of his favorite stones: "The car shop has arrived. I'll be back later. " [2; 97]

As if to say to the boy, "Come on, sit on me, I'll take you far and wide." This stone is a unique symbol of patience for a child. Because usually a child would "... pass by his" camel "like people who know the eye of the matter, and you would be patient for a long time, and he would slap him, saying that my work was over ..." (p. 97) Because only only camels can overcome the pain of the road, which is extremely heavy, arduous, long, and the torment of the grave, with patience and endurance. This feature of the "camel" was very important for the child to be able to crawl, crawl and hit the target, without revealing it to the "wolf" -like stones. In addition, the endurance of the "camel" must be combined with the courage of the "tank" ready to cross the river on the shore. After all, would it be easy to cross the whole big river! After all, it is full of huge lungs and giant fish, ready to swallow even the biggest things. Both the child's favorite stone "tank" and the child himself still have to cross many rivers. The white ship, which captivated and amazed the baby's heart, is crossed by this river. The ship itself is unlikely to come ashore and drop anchor. Not only stones but also herbs have no friends, they are the daily companions of a lonely child. They are also different. For example, let's wake up in the morning before everyone else and take the daisies that greet the grandfather sun with a smile. They give the child a world of joy. The "evil" call is the exact opposite. The more you cut it, the more it grows again, like the heads of a three-headed, fiery dragon in a fairy tale, with fire in its mouth. Still, the child is ready to take the call as many times as he wants. At the same time, of course, the tenacity in the "camel", the courage in the "tank" will help him, give him extra spirit. In general, the only friends and enemies of the boy, who did not have a better acquaintance and friend among the children of man, were in the grass and bushes of this stone. These acquaintances of his were known only and only in this light world. Just like one of the two fairy tales, the child's fairy tale is about "tanks", "camels", "wolves", "good", "bad", "cunning", "crooked" stones, locusts, ivy, lilacs, brooms, briefcases. , binoculars, white ships from that world full of wonders - old and young alike, sensitive, unable to demand self-respect, open-minded grandfather, a believer, quick-witted, even accusing him of being a stepfather His grandmother, Seydahmad, who did not argue, was lazy and indifferent to everything, especially his wife Bekey, who beat him to death because of his infertility, drank, got mad, and was respected in the society. That is why the extremely cruel Urazkul, who was always in the net with oil in his mouth, was completely unaware of the feasts of his friends. These things had not even entered their seven sleeps. How could they be aware, how could they have such a dream ?! After all, if they were a grandmother with a pinch of affection from a stubborn child, a wild Orazkul, who would make his father-in-law, who was many years older than him, one by one, eat the flesh of a mother deer, chop its horn with an ax and cut off its head ...

"... The boy screamed when the ax struck him in the eye. A thick black liquid flowed from the open eyelid. The eyes are gone, destroyed ... "

"I can crush even harder heads!" I can pull out other horns too! Urazkul shouted angrily, hating the innocent head.

Eventually, it also managed to crush the forehead bones of the head. He now dropped the ax, put his head under his feet, grabbed the horn with both hands, began to turn it with savage force, and tore off the horns. They cracked like a torn root. These horns were the horns of the horned mother deer, which at the request of the boy had to bring a magic cradle to Aunt Urazkul and

Aunt Bekey... ”[2; 211]. One of Urazkul's hair is different from that of Ober Kandalov and Grishan in "Doomsday", two hunters in "Early Returned Cranes", Abdushukur in "Butakoz", Marquis de Sad and the cannibal Chikatilo, who enjoyed violence. does not. Those who, like Seydahmad, do not know why they came into the world and do not even think about it, the Sabitjans, who live only for their "backs", abducted their wolf children on the Day of Judgment and paid for them. In Dostoevsky's words, the market-goers were low-class people who, in Dostoevsky's words, "could do nothing but fertilize those who were like them." ! .. Everything is important to them except death! .. Since death is insignificant to them, it means that they do not deserve the dignity of life. So what is the purpose of life, and why are they living? ” How can such and such a person understand the heart of a child, the purity in him, the high faith ?! If unbelief, self-interest and arrogance blinded them, left them in the mud, deprived of the image of humanity ... Unfortunately, the cows are stuck in any place and time, on any page of literature and history. The last hundred years are no exception!

Let's take a look at the period and environment in which the events of the White Ship took place. In the 1970s, a vast empire that occupied one-sixth of the landmass was an ordinary Kyrgyz village on the shores of Lake Issyk-Kul on the edge of the Soviet Union. They are only eight: the old woman, Urazkul and his unfortunate wife Bekey, Seydahmad and Guljamolu, their daughter, and finally, most importantly, a child. Nevertheless, since each of them is eight different worlds, it is possible to see a different kind of human relations, contradictions, tragic destinies between these people. Urazkul and Mominchol, Mominchol and Urazkul, Urazkul and Bekey, child and Urazkul, Mominchol and child relations are the brightest among them. This is the whole reality and contradiction of the Soviet society, which began to disappear from the future.

The former salt that dried up the island, turned Chernobyl and Semipalatinsk into hell, and ordered the extermination of millions of deer, deer, wolves, and bears, and the "harvesting" of thousands of hectares of forest. He also tried to destroy their language, religion, past and culture.

Urazkul and his brother Kokatay, like Seydahmad, were savagely killed and eaten by their mother, the horned deer, whose ancestors had been considered sacred by their ancestors for centuries. Yes, hundreds of years ago, Jolomon, who was deprived of his most cherished treasure - his memory - by wearing camel skin on his head by the Jungjans, also shot at his mother!

A young soldier from Karaganda, a driver, and seven others

he doesn't know, he doesn't even need to know, even if I don't know, I live like everyone else, we go to communism, we fly into space, and the ignorant and uncultured grandfather confuses his head with all sorts of nonsense about mothers and fathers. The legend of the horned mother deer is not known to her descendants. who thought it was a sin) People like the believing grandfather had long followed the guidance of the old women of Orazkulu, and without saying a word to them, swallowed their pain.

Finally, as the foundations of a society dominated by fear and terror, slavery, and violence began to shine, most of the open-hearted people in it began to express the feelings of resentment more openly in their hearts. “The worst thing for a slave is the rebellion of the slaves. The spirit of rebellion is hidden in every slave. ” It is not for nothing that the ancient Romans said, "The more slaves you have, the more enemies you have." As a result, "We are not mangled!", "Long live democracy!" [4; 3] Demonstrations began in Kazan and Almaty, raising the issue of politics, culture, and national independence. AbdulhamidCholpon, AbduraufFitrat, Abdulla Kadyri, Mikhail Bulgakov, Ivan Bunin, Anna Akhmatova, Lev Gumilyov, Ulug Pastern, Boris Pasha,

and others, As soon as he resumed, a revolt arose in the heart and mind of the old believer, who had endured the oppression and humiliation of the tyrant Urazkul and bowed his head in obedience. In the way of the future of his grandson's child, his heir, he first of all went against his character. Contrary to Urazkul's wishes, he went to fetch the child from the school, which was five miles away: The old believer said, "... From there he led Orazkul, a gray horse of Urazkul, untouched, riding a guest, racing, and no one dared to saddle. As if on fire, the believer rode him out of the yard without a saddle or stirrup. As he rode past the windows, past the still-boiling samovar, those who jumped out - Momin's wife, daughter Bekey, and young Guljamol - immediately realized that something had happened. He never rode to Olabosh and never hurried out of the yard so much. They did not yet know that this was the rebellion of the believer." [2; 162] It was the courage to wake up his grandson to be educated, to have him on his feet. The salesman who sold him a briefcase also said, "... Now it's hard to read. If you do not read and write, you and your grandfather will stay in these mountains forever ..." [2; 157]. He later said, "Since the day his grandson started studying, his hand has not run out of ink. His grandfather even liked it: it means that the young man is busy ..." [2; 157]

Science is also needed to reach the white ships. This is, after all, the greatest dream of his one and only grandson! But this feeling of courage in him turned out to be instantaneous. When he brought the boy home from school, the muteness and fear that had been ingrained in his soul reappeared: "He did not know what would happen after yesterday's fight, how he would behave, what he would do. Will Orazkul hire him? Won't he drive like he did yesterday? If you say, "What are you doing here? I told you you were fired!" you say. What if he swears in front of people and sends them home? Doubts tormented the old man, he was in agony, barely able to breathe" (p. 197). Believing like a faithful dog that has been beaten by its owner, Mo'min bobo "asked God for only one thing - not to rub it, not to rub it, not to rub it, not to chase it, not to rub it, not to insult it in front of people, forgive this stupid old man ..." [2; 202] "Forgive me, old man, for this is what happened," he said to Urazkul in his mind. "I couldn't stand it yesterday." I rode a horse to my grandson at school. After all, he is alone, which is why it hurts. And today he didn't even go to school. Tobi ran away for some reason. Remember, I'm sorry. After all, you are no stranger to me. Do you think that I will not make you and my daughter happy? God forbid, when I heard my grandson moan - God forbid, tears of happiness came to my eyes. Just don't hurt my daughter, forgive me. If there is work, let it be as long as I have a soul in my body. I do all the work. If you only order, then ..." [2; 203]

Unable to protect his daughter from that predator, the old believer tried to at least take care of his grandson and bring him up healthy. He looked at his old grandson's bald neck, his thin neck and his ears, and thought that he was the only helpless child left from all his hard work, worries and sorrows in his life. It would be nice if his grandfather had time to get him back on his feet. But if he is left alone - it will be hard. He was like a fist, but he had a good temper. It was good that he was simple and pious ... After all, people like Urazkul hate him to death and tear him to pieces like a deer chased by a wolf ..." [2; 164]

It was this thought, these worries, that this man, who was the meekness of the meek, was again tormented by fear, unknowingly and unwillingly, when the revolt against oppression was suppressed. This process, by the will of Urazkul, led to the destruction of his faith, the past and the present, if necessary, the source of the future, the mother deer with his own hands. Yes, the dictatorial Soviet regime also used the courage of generations to throw stones at their ancestors, to kill their brothers, to destroy the sacred shrines and tombs of Yassavi, Naqshband, Ana Bayit,

and to kill them. tried to incite the Kyrgyz against the Uzbeks, the Uzbeks against the Meskhetian Turks, the Armenians against the Azeris, and, unfortunately, I managed to do so. But to view the White Ship only as a protest against Soviet society would be tantamount to narrowing its role as a work of art. The problem raised in the "White Ship" is eternal: the tragedy of the old men of UrazkuluMomin is a great pain of all times and places. This pain is a heavy burden on the shoulders of the whole Earth, the great people who have lived and live in it, the owners of high souls. The whole poison, the torture, the anguish of that pain is suffered, felt and smoked by the great people of the heart. In Fyodor Dostoevsky's Crime and Punishment, suffering and pain are always necessary for open-minded people. It is not surprising that great people come to the world of light and experience a great torment "[3; 320].

The spirit of those suffering geniuses was embodied in the body of the boy in the White Ship. Unlike many children, this boy's friend, whose head was like a locomotive's on a military training ground by a soldier with a big head, a turtle, and even a soldier, used binoculars to watch his beloved - a white ship, and another friend - rushing to school with his briefcase in his hand. When he heard the news, a storm arose and the young drivers, who were transporting hay from the Archaassi Mountains, had to seek refuge in their house. full of joy, flying in the high skies, in the heights that others cannot reach, not even in sight. Where else can Urazkul, Seydahmad, Kokatoy see those heights ?! But when her grandfather Urazkul insulted her, her aunt Bekey was beaten by her husband for her infertility, and her grandfather was suffering from anxiety. Roasted: : "... Why do people live like this? Why are some angry and some believers! Why are there happy and unhappy people? Why are there some who are afraid of them, and there are others who are not afraid of them. Why do some people have children and some don't? Why do some people go so far as not to pay others? Probably the biggest buyers are the best ones. Here, his grandfather gets less, so everyone upsets him. E, what should I do to give my grandfather more money? Maybe then Urazkul would start respecting the old man ... "[2; 193]. At such moments, when the little heart of the child was filled with a great, great stream of suffering, the child ran along the river with tears in his eyes, hugged the hump of his beloved stone "bed camel", "bent over the yellow stone, wept in agony." . Only "tank", "saddle", "wolf", "sleeping camel" listened to him. Even though these rocks don't say anything to him, who else should he pour his pain on? The helpless grandfather looked at the eyebrows of the devil named Urazkul and played his drum for fear - the mother killed the deer, tasted the venison at the feast, joined the others drunk and praised him for his deliciousness ... The old believer, in the words of Urazkul he could have died now. After all, if her son-in-law had promised to install a deer antler on her grave as a "sacred duty, a special homage to the memory of the deceased" by the next generation of deer horns, Momin proudly piled the deer antlers he had cut next to his grandfather ("E There is a saying left by the ancients: wealth breeds arrogance, and arrogance breeds madness "). [2; 243]

... The boy lost all his loved ones at that time, including his grandfather, and was left alone in this world. Then in his heart he wanted to take revenge for these injustices in life: When he lies like that, it is as if he has gotten rid of a bit of despair. But the fact that the horned mother was unable to do anything with these people who had killed the deer was tormenting her more than anyone else. He thought of various ways to take revenge on them with the rage and heartache of a child — to punish them in any way, to make them realize their guilt, to show them what evil they had done. However, he could not find a better way than to call Kulibek for help. "[2; 214]

His only hope was from Kulibek, the son of Chotboyni, the same kind, courageous, childish deer, "the strongest, the bravest, the most beautiful of the young men." Because Kulibek was "... the only person the boy could see who could stand Urazkul and tell the whole truth." [2; 216]. Because only at the boy's call can Kulibek take up arms and break into the Urazkul house, kicking the drunken Urazkul and saying with his machine gun: death to you! ” [2; 216]

When Orazkul begged him not to kill him, the boy said, "Let's not kill him, just let him disappear." Because he doesn't want to respond to evil with evil (after all, killing is also evil!). Here one remembers Leo Tolstoy's teaching "Not to Resist Evil by Violence" and the philosophy of Gandhi created by Mahatma Gandhi. Or the horrible story that Aitmatov himself told to MukhtorShokhonov in "The Hunter's Tale on the Peak" - that in his youth the future writer almost killed the thieves who stole the cows, which were the only source of livelihood of the family, out of rage. The man's advice to young Chingiz: "Never think of revenge, son, no matter how much they have done to you," was reflected in the story of the White Ship many years later. According to the boy's imagination, Kulibek, who came to punish the demons, will not kill the same pig - Orazkul. He just tells her, "Stop! We have one last word to say to you. You will never have a child. You are an evil and naughty man. No one likes you here. No forest, no tree, not even a single coca will love you. You are a fascist. You get out of here for life. Come on, hurry up!" [2; 216]

Yes, it was a child who did not even bother the imaginary ant. Killing at his hands is not the slightest torture. He brought torture, crushing, and murder to the fascist Urazkul. Only they can bring a handful of incredible cruelty and savagery. Because in them, as we have said before, there is no faith. They don't have fairy tales like they did as a child. "How did you live with such a man?" Aren't you ashamed? ” [2; 216]. In our view, this dashnam is addressed to us, to all humanity. The boy, who was leaving this world with no regrets because of not finding justice, always sailed like a fish on a white ship. There is no author among us today who follows his hero ... But the high art of the White Ship and the means that provide it are socio-political ideas that are the product of high-level thinking and philosophy, and a series of events that express these ideas. The composition, the stylistic perfection and harmony of the sentences, the tragic spirit in the content are a sign of the name of the creator, the inspiration and admiration, delicacy and noble character of his works, which are related to eternity. The importance of this symbol is undoubtedly reinforced by the system of colorful images. This system, as in other works, can be grouped as follows:

1. The image of individuals
2. The image of animals
3. The image of inanimate objects or objects
4. The image of plants.
5. Image of natural-geographical environment
6. Abstract images.

With the exception of the first group, let us focus on the second group. In general, in Aitmatov's works, animals have almost the same status as humans. This feature is not uncommon in the "White Ship". The greedy mother deer and Chipalak swallowed the deer and the silent child named Chipalak, who are mentioned in the fairy tales told to the grandson of the believer. The brown calf, which is lying on the ground as if nothing had happened, is lazy, and has no worries except for its belly. Baltek, Urazkul's "untouchable, riding guest, running, no one dares to saddle", Ominob, the gray horse who took part in the rebellion of the believer (who brought the believer's grandfather closer to bring the child from a distant school), and most importantly, the horned mother deer and three deer sent for testing (a pit on the shores of Lake Issyk-Kul) family of vapors). The main symbol is the horned deer, a symbol of purity and belief in the sacred

mother of the seed. It is known that the ancient Turks, including the Kyrgyz, worshiped deer. This historical fact - the transformation of a pattern of totemistic beliefs into an artistic reality - is a sign of the power of the art of storytelling. [5; 72]

In addition to deer, the ancient Turks also worshiped wolves and camels as sacred animals. Interestingly, although the image of these creatures is also present in the "White Ship", they are reflected in the form of inanimate objects - imagine the rocks, which in the form of a child's favorite stones are bed camels and wolves! Among the objects of the third group are the binoculars, which the grandfather gave to his grandson, which he used to help the child get acquainted with the white ship, and to reduce the distance between them. a briefcase with the word "school" written on a handmade board and a briefcase returning from there in the evening; appearing on the surface of the blue, one can count a beautiful, white ship, with its pipes lined up, sailing as straight as a rope, and as if the child's father were serving as a sailor. Just as they have good and evil qualities, so the plants (images of the fourth group) are classified as follows: the locust is the "evil", the first enemy, the broom weeds - "where the wind blows, bends there, as if obeying a command." A believer who looks as poor as a believer when it rains, in fact, is an airy and deceitful plant, and a lush lizard is a faithful friend who can find a good refuge under "when something bad happens and you want to cry in secret."

The fifth type of image in the story - the symbols of natural-geographical space - is relatively rare. These are a huge river, a dearer land, a deeper pain, a free embrace. Enasoy (Enisey), described as non-existent, with white ships floating in its bosom, Issyk-Kul, where children turn into fish, is a mountain and a forest on its shore ... Abstract images are the shadow of all previous images. They are like a diamond that can be used instead of word groups. For example, the child, Kulibek, Shohdor mother deer and her family, binoculars, white ship, trucks, "camel", "tank", "saddle", ivy, lilacs, Issyk-Kul is a materialized form of admiration and aspiration for goodness, disbelief, indifference and Negative abstract images such as evil are embodied in the form of Urazkul, Seydahmad, Kokatoy, dog Baltek, ax, bottles full of vodka, thorns, a dark, horrible forest where the mother deer is killed. We, on the other hand, hate and despise them, and look at the emblems of the first group with sincere love, saying, "Hello, white ship, this is us!"

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