

# Study Of Erkin Azam's Work In Uzbek Literature

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**Annotation.** The article explores some of the issues related to the study of the works of the talented writer Erkin Azam in modern Uzbek literature. In particular, the peculiar style of the writer's work is first of all reflected in the creation of a satirical image through the observations of such scientists as U.Normatov, A.Rasulov, N.Jabborov, M.Kuchkarova, O.Shofiev.

**Keywords:** story, narrative, hero, image, landscape, prototype, knot, plot, composition, satire, realism, globalization, satirical image, tragedy, chronotope, satire.

## I. Introduction

Talented writer Erkin Azam attracted the attention of a wide range of readers from the very beginning of his work. The author's story "Year of the Father's Birth" in particular has aroused great interest in the literary community and has given rise to various debates.

As early as the 1980s, the famous writer Odil Yakubov, in his article on youth prose entitled "The Future of Our Literature", wrote with great confidence in the work of the writer

"Erkin Agzamov is one of the young people I am looking for. Erkin's stories, which describe rural youth trapped in a complex urban environment, their challenges, their struggle for their place in life, are remarkable. In these stories, there are unspoiled but beautiful views of the Boysun Mountains. The people of the Surkhandarya Valley have their own language, character and fragmentary appearance. These qualities give a good sincerity, naturalness, vitality to the stories of Erkin Azam. Probably for this reason, they attracted the attention of the participants of the seminar for young writers in Moscow. The alliance fell into the hands of critics. "The story of Otoy's birth, published in Gulistan, also shows that the young writer continues to search in a good way, penetrating into the deeper layers of life"<sup>1</sup>.

These ideas, expressed in the early 80's, testify to the fact that Erkin Agzamov began to be recognized as a writer with a unique individual style, different from his peers, from the moment he entered the world of literature. Probably for this reason, a series of articles on the works of Umarali Normatov, Norboy Khudoiberganov, Nuriddin Shukurov, Hamidulla Boltaboev were published.

## II. The main part

By the years of independence, Erkin Azam's work has developed in all respects and has become a creator who has his own creative and methodological place in literary life. Thorough stories, short stories and movies, dramatic works, publicist articles created during the last half-century of his work determine the place of the writer in Uzbek literature. Indeed, as our critics rightly point out, these creations were created not with the false ideas of the Soviet era, but with the millennial spiritual values of our people. That is why during the years of independence, literary criticism began to study the work of any writer in a comprehensive way. The author's works have been and continue to be a source of fundamental research that gives academic degrees.

Our literary critics such as A.Kholmurodov, T.Shermurodov, M.Kuchkarova, M.Sheralieva, O.Shofiev contributed to the

scientific and theoretical development of our literature by studying the artistic and methodological peculiarities of the writer's work in terms of poetic skill.

Of particular importance are the researches of Marhabo Kochkarova and Obidjon Shofiev. These scholars have published many articles on the works of the writer, making them the main object of their monographs. Their articles on the author's work have been published not only in Uzbekistan, but also in the sister countries, including Turkey, and have made a worthy contribution to the development of Uzbek-Turkish literary relations.

M.Kuchkarova in such articles as "Means of artistic conditionality in the creation of a cinematic image", "Erkin Azam's prose and satirical artistic conditionality", "Renewed realism: on the issues of satire, satire, prototype" and the monograph "Artistic conditionality in modern Uzbek prose" explores creation skills on a conditional basis. The creation of a satirical image based on conditionality is studied as an important factor determining the specificity of the writer's style. In this study, the works of the author are studied in comparison with the works of a number of writers. The protagonist of the author's story "Pedestrian" Berdiboy is considered to be "a man left behind by time". The satirical heroes created by Qahhor are compared to Molla Norquzi ("Woman who did not eat raisins"), Mukhtorkhon Mansurpov ("Mourning at the wedding"), Nurmatjon ("Girls"), Fakhriddin ("Headless Man"). It is noted that the definition of "man from time immemorial" - Berdiboy - unites at one point with the characteristics of A. Qahhor's heroes, such as backwardness, strangeness, tragedy, unpredictability. According to the scholar, the image of the "backward man"<sup>2</sup>, which is ideologically and artistically common in the Uzbek literature of the twentieth century, is gradually improving in the works created in recent years.

The scholar, who believes that the word (ie, the definition of "man left behind in time" - Q.Q.D.J.) in "Erkin Uzam Piyoda" has been brought to the level of a symbolic-metaphorical

image, describes the strangeness of Berdiboy's nature as follows:

"To him, a rectangular box is a symbol of television, a bicycle is a symbol of freedom," he said. In contrast to the variability of the world, or rather the speed of social and spiritual development, Berdymukhammedov falls into a whirlpool of outdated worldviews and outdated ideas<sup>3</sup>.

The scholar analyzes the author's story "Children who have not read Navoi" on the same principle. The analysis divides the article into chapters through sub-headings and identifies the main motive of the story on this basis. For example, in the first chapter of the article "Renewed Realism ..." the protagonist Shukur Kholmiraev criticizes the tragic death of the young Navoi scholar, thereby creating a basis for the renewal of realism.

"Erkin A'zam tragically ended the life of the protagonist in order to create a satirical artistic mode in his work, which rose to the level of artistic style, without finding a new solution that everyone could have imagined, without writing a long-awaited, well-known story<sup>4</sup>",<sup>4</sup> the scholar writes about how traditional realism was renewed.

The article briefly describes the multi-layered artistic structure of the story, the place of cinema in the text, its artistic functions, which create a sense of humor, ridicule, mockery, sadness, indifference and gratitude. Also, the effective use of "baytbarak" - a poetic utterance as an artistic means of enriching the plot of the work is considered to be a skill of the writer, which serves to renew both the style of expression and the psyche of the protagonist.

The article also suggests that the young Navoi scholar may have been a prototype of Sharafiddin Sharipov, who died prematurely through heteropetic analysis. removed. Of course, such considerations are also the basis for a deeper insight into the writer's creative laboratory. However, it remains a hypothetical hypothesis because it is not based on concrete facts. E. The satirical method inherent in the story of Azam also does not justify a serious approach to such assumptions.

In the article "Erkin A'zam's prose and satirical artistic conditionality"<sup>55</sup> the sarcasm of the writer's work is analyzed by a number of motives. In the article, the satirical artistic conditionality used in the author's works is classified into such types as indifference, sarcasm and sarcasm, hilarious humorous cinema, lyro-romantic cinema, each of which is based on analysis. In addition, the use of irony in the works of the writer is carried out with ingenuity, artistic methods such as speaker names, parody irony, nicknames, a number of unexpected, analytical demonstrations of the writer's skill, which serve to increase the scientific value of the article.

Marhabo Kochkarova devotes one chapter of her monograph "Artistic conditionality in modern Uzbek prose" to the analysis of the works of E.A'zam<sup>6</sup>. Extending the above observations, he emphasizes that the satirical style inherent in the author's works is also characteristic of the naming of heroes. In particular, the images depicted by the author are divided into masked images, nicknamed images according to their character traits. (emphasis added by the author). A series of images is classified according to time and space as follows:

In Erkin A'zam's prose there are many images of people connected with "period" and "time". In particular, the image of outdated people - Elchiev ("Answer"), Bolta Mardon ("By the water"), the image of a man who did not fit into his time - Mr. ("Children who did not read Navoi"); the image of a man uncompromising with his time - Askar Shodiev ("The year of his father's birth. The story of the contract"), the image of a man left behind - Berdiboy ("Pedestrian")<sup>7</sup>.

The above observations show that the researcher correctly interprets the satirical method inherent in the work of the talented writer Erkin Azam, and most importantly, that this method has become a sharp tool in the writer's pen to expose the tragedies of the Soviet era.

In addition, articles by literary scholars, critics, collections and pamphlets on the author's work are published.

One such collection is called Erkin A'zam Art World<sup>8</sup>, published in 2014. The first chapter of

the four-part collection, entitled "In the Mirror of Free Literary Criticism", contains sixteen articles.

The collection includes well-known literary critics such as Umarali Normatov, Shuhrat Rizaev, Abdugafir Rasulov, Kazakboy Yuldashev, Nurboy Jabborov, as well as Gulnoz Sattorova, Sanobar Tulaganova, Marhabo Kochkarova, Normat Yuldashev, Mashhura Sheralieva, and Obidjon Shoralieva. These articles are notable for their coverage of all aspects of the writer's work. U.Normatov, Sh.Rizaev, A.Rasulov, Q.Yuldashev, N.Jabborov's articles focus on the gradual development of the writer's work, the evolution of artistic thinking, the creation of the image of heroes who embodied the tragedies of the Soviet era on the basis of the concept of time and personality, and the ability to accurately describe the tragedies of the period.

U.Normatov's article analyzes the author's stories, such as "The Writer", "Mixed Struggle", "Water is on the banks", "Zabarjad", "Heaven is where he is", which are included in the book "Heaven is where he is". Focusing on the image of the created heroes, reviewer emphasizes that "there is a moving soul, each of which has its own unique nature, its own interests, its own world of pain and destiny".

According to reviewer, in the story "The Writer" the "spending his whole life without revealing his work, his identity, revealing others"<sup>9</sup> is interpreted as a tragic pain that the average talent pays for his services for the benefit. Meanwhile, U.Normatov emphasizes that this hero, with all his weaknesses, takes place in the heart of the reader. Bolta Mardon's painful experiences in the story "By the Water" are interpreted as the image of a renewed man. It also dwells on the difference from the traditional chairpersons in previous works. The image of Zabarjad in the story "Zabarjad" by reveiwer also tries to show that he is a new hero in our literature.

A.Rasulov's article "Tugdonavor text" begins with an interpretation of the lexical meaning of the native plant, which occurs in the works of the writer, and expresses the following ideas. "What is congenital? What kind of plant? Probably an iron

tree growing in the Russian forests: wood, mulberry apricot, resin like sage, ripe it is a divine tree. If the patient is given water in the birth canal, he will be cured. Some wear amulets made of wood. Dongdor Bakhshidar made a drum from birth ... "1010

A. Rasulov likens the originality of the writer's style, the maturity of the text of his works to this native tree, calling them "native text". The scholar bases his views on an analysis of the author's stories and narratives, which are included in the book "Where is Heaven?" In particular, he manages to show the methodological originality of the story "The Writer" through a comparative analysis of the images of the chairman in the story "Along the Water".

In the article we can also observe the same interpretation of the works and screenplays included in the collection "Guli-guli".

K. Yuldashev's article "Image of sincere temperature" is dominated by the style of the writer's works. According to the author, the uniqueness of the writer's style in his early stories "draws attention to the humor, the unique charm of the Uzbek language in general, and the dialect of the Baysuns in general, the richness of carving and the infinite possibilities of imagery."

The article compares some of the weaknesses in the narrator's nature with the pure human qualities inherent in the character of Ramadan in the story "Anoy's simple Apple" analyzed. reviewer considers the creation of Ramadan as a hero with a big human heart, which at first glance seems insane, and his nature is shallow, and he seems to take risks without thinking. The weaknesses in the narrator's nature, however, show that he is not as tall as he claims to be.

The scientist analyzes other works of the writer on the basis of the same criteria. As the writer defines his creative style, he makes the following valid conclusions.

The language of the narrator is the main factor that ensures the readability and "contagion" of this work, which is mixed with tragedy and laughter. E.Azam uses the Uzbek language with great skill ... .. the author's image is full of

laughter, but this laughter does not evoke joy. The humor in the story makes a thoughtful person shed tears, immerses himself in thought, breaks his heart, disturbs his soul. Perhaps this is the task of a true work of art"1111.

Nurboy Jabborov's article "Creativity Enjoying the Source of Life" also analyzes the author's book "Where is Heaven?" In the analysis of the stories "Writer", "Mixed Kurgan" ideas similar to the views of other literary critics are put forward. According to reviewer, in the story, the writer was able to demonstrate his skill in depicting tragic fates through vivid destinies, such as sacrificing a great blessing, such as a literary creation, to light-hearted desires. The scientist sees the writer's skill in the vivid expression of events.

The skill of the creator is that the writer is able to tell without being told, to convey to the reader without going into details. In the story "Mixed Kurgan" it is noted that the tragedy of living in the pursuit of petty interests is skillfully portrayed by the writer.

Sh. Rizaev's article "The story of a compromised life" analyzes the author's story "Stupka"

In it, Lena and Marina, who came to Uzbekistan as brides from faraway lands by chance, play a vivid, philosophical and artistic story about people's attitudes to life, way of life and worldview. the ability to draw conclusions is beautifully analyzed

In general, the above-mentioned articles focus on the creative worldview, the creation of the image of the period and contemporaries, the renewal of artistic thinking, the process of the writer's work from work to work, the use of humorous and satirical elements of artistic language to express the tragedy of time and personality. .

In the series of articles in the collection, we can see that the author focuses on exploring the poetic world, revealing the facets of artistic mastery.

In this respect I.Ganiev and N. Oppoqova's article "Confession and Rebellion", G.Sattorova, S. To'laganova, M. Qochqorova, N.Yuldashev,

O.Shovqiev, The articles of M.Sheralieva and Obidjon Shofiev are characteristic in this respect.

A.Ulug'ov, M.Qochqorova, M.Sheralieva's articles, the heroes created by the writer are interpreted as a key element of style expression. It is emphasized that the main poetic finding that defines the style of the writer is irony.

Analyzing the stories and narratives in the author's book "Where is Heaven?"

Such a style serves not to depict events beautifully, but to reveal the essence of events, to warn as a consequence of their delusions that the process of complication in people's behavior is their failure to understand the purpose of life. Thus it is emphasized that the writer is trying to interpret life events in a new way.

In a research article entitled "Lyricism and irony in prose" M.Sheralieva approaches the work of the writer from the point of view of the skill of applying lyricism and irony, based on the first stories "Spring", "Chasing Spring"<sup>12</sup>.

Gulnoz Sattorova, who believes that "the purpose of all works is to interpret the human being, the social realities and emotions that surround him", in her observations focuses on the poetic skill in the manifestation of this trinity.

Through the depiction of emotions flowing in the psyche of the protagonists, the rules of society draw attention to how the complex and intricate aspects of the system are illuminated. Based on this criterion, the scholar analyzes a number of stories and narratives of the author.

S.Tulaganova's article, "The Revolution of the Soul in the Writer's Work", seeks to shed light on the irony of the writer's style, the origins of pitching and ridicule, where the vital, spiritual, and social foundations are, and what became the main source for the writer's work. The author scientifically substantiates the fact that a deep understanding of the rich spiritual and cultural life of the people determines the artistic weight of the writer's work, first of all, against the background of characteristic observations on the personality, worldview and professional status of the writer. The irony of the writer's style is likened to the "dry" woven by the masters.

The scientist in the article E. Concluding that the main motive of Azam's work is the unity

of the soul, he interprets it into small headings and forms the compositional and methodological originality of the article. Especially noteworthy are the critic's comments about Shohsatr.

In Muhiddin Rahim's article "The charm of artistic expression", the writer makes a new interpretation, linking his work with symbolic motifs. The interpretation of the image of Tut in the dream of Bolta Mardon in the film "By the Water" is of particular importance in this regard.

### III. Conclusion

In short, the world of art of the talented writer Erkin Azam is being studied in Uzbek literature in different perspectives. It is noteworthy that the method of satirical expression inherent in the work of the writer was useful in exposing the tragedies of the Soviet era. Consequently, most of the monographs and articles in the collections are devoted to revealing the poetic skills of the writer, the scientific basis of the analysis, the individual style of the writer and the role of the writer in Uzbek literature.

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