

Poetics of modern Uzbek storytelling (based on the work of E. Azam)

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Annotation. During the years of independence, Uzbekistan has made significant progress in the study of fiction in terms of creative individual approach. Indeed, the study of satirical representations of reality in close connection with the art of creating an artistic image is one of the most important tasks facing literature.

Keywords: story, literature, image, poetry, creativity

Literature ... a field I love and dedicate my life to. Even when destiny took a different path, I still couldn't live without it.

Erkin Azam, Writer of Uzbekistan

In modern Uzbek literature, there is an approach based on various research methods of world literature in the analysis of works of art, the coverage of the poetic skills of the author. There is also a need for a comprehensive study of issues such as creative individuality and literary influence in the creation of artistic images, comparative typology, generality and originality with examples of world literature. Erkin Azam's work has been in the literature since the first stories were published. If we look at the press of the 70s, 80s and later, we can see that the author's work has caused a lot of discussion, debate and debate. Especially in the last 10 years one can observe an increase in interest in the writer's work. The author's work is studied not only in literature, but also in linguistics, cinema and theater from different angles. H. Boltaboyev, U. Normatov, N. Khudoiberganov, R. Otayev, N. Shukurov and I. Hasanov, O. Togayev, N. Vladimirova¹ have commented on the first works of Erkin Azam. H. Boltaboyev, in his article "In Search of His Word ..." commented on the work of young writers who entered the literature in the 70s.

Special attention will be paid to the work of Erkin Azam. The author writes about his first creative researches, style issues: "Even when he (Erkin Azam - O.Sh.) spoke about the sweet aspects of student life ("Blue Door", "Father's Birth" year, "Anoy's apple", when he described the sufferings of the hero, who dreamed of his youth and could not achieve it, and then everyone saw him as a "dream girl" ("The world is green", "One evening"), although he could not cope with the small worries of independence in life, but even when he was involved in the work of the hero, who was higher than him ("Nephew", "Cold", "Great man for you").) describes a specific byron language. He often speaks the language of the protagonist or uses the narrator-narrator method. But some of his stories seem to be written for experimentation. At the same time, the image captures the reader's attention because of its passion. ¹Critic Rahimjon Otayev's article "Let Dilrabo Sing Songs" shows the artistic landscape of Erkin Azam's work, which is based on delicate observations and evaluation. It focuses on the author's stories and the year of his father's birth. In the early 1990's, a vast empire that had ruled the world for 70 years

collapsed. It is clear that this empire is based on false ideas and violence. The older generation realized that the system they worshiped was a miracle. This generation has realized that they have been deceived and that their lives have been spent in lies. It has, of course, affected people's minds. Unfortunately, this change, this effect is reflected in the literature. If we look at the poetry, prose, drama or journalism of this period, we can see for ourselves. Therefore, in the works created at that time, which artistically reflected the changes in human consciousness, it is important to study the socio-psychological factors of the time, the evolution of the human psyche, the issues of faith. In every age, intellectuals have had a great responsibility to understand the essence, to appreciate it deeply, and to express their attitude to it. It has always been difficult for them.

First of all, it should be noted that artists are always in the first place. When it comes to the literary generation of the 70s and 80s, the question of "who is a person in the current system of social relations?" The following thoughts of Ulugbek Hamdam complement our comments: "... In this generation (70-80s - O.Sh.) there is a growing critical attitude towards the events in the society, not only criticism, but also making changes in it. sometimes even dared to make symbolic appeals." "First of all, it should be noted that artists are always in the first place. When it comes to the literary generation of the 70s and 80s, the question of "who is a person in the current system of social relations?" The following thoughts of Ulugbek Hamdam complement our comments: "... In this generation (70-80s - O.Sh.) there is a growing critical attitude towards the events in the society, not only criticism, but also making changes in it. He even hinted at the need for it, and sometimes even dared to make symbolic calls" ¹. Although these ideas are expressed in the poetry of the time, they are equally relevant to prose and drama. The artists have managed to show in their works that the consequences of trying to destroy the centuries-old values of the nation, restrict religious beliefs and traditions, and disrupt the spiritual and moral world of the people can lead to tragedy. The main goal of the current political system was to make man obedient and mutually submissive. A mute person does not demand his rights. Performs all of the above tasks without fail. In such a society, one gradually forgets oneself. The intelligentsia, especially the creative ones, began to express their views on the tragic consequences of muteness, which was taking root in the human mind and psyche. This problem has been at the forefront of Uzbek prose since the 1970s and 1980s. In the 1970s and 1980s, a number of works were written in Soviet literature that reflected the true nature and consequences of subordination. In particular, in the stories of the famous Kyrgyz writer Chingiz Aitmatov "White Ship", Uzbek writers Erkin Azam "Answer" and Khayriddin Sultanov "Lonely Monument of Summer" the image of mute, helpless people finds its artistic expression. In the process of comparative study of these stories, we can see that the images of Momin Chol ("White Ship"), Elchiyev ("Answer") and Adash Karvon ("The Lonely Monument of Summer") have typological, mutual features. . Below we will try to reveal the similarities and differences between the images of Momin Chol, Elchiyev and Adash Karvon. In "Answer", the writer describes Elchiyev as a humble, old-fashioned man, a man who always serves when someone is worried. At first glance, Elchiyev, who works as an inspector in the finance department, seems to be envied. He has a job, family and children. But Elchiyev's life takes such a turn that he feels helpless in the face of fate. Before that, Elchiyev's life was going smoothly: he went to work every day, took care of someone's needs, lived thankfully, and was humble in his family. Elchiyev's brutal beating by thugs will change his life. Elchiyev, who was leaving his colleague Bahrom's birthday party, got into an argument with a mineral water vendor over the price.

Elchiyev told the seller that he was selling water at a much higher price and asked for a complaint book. Elchiyev was beaten by the seller and his thugs. As a result, he was hospitalized in what he described as a "disaster ward." The reason for this incident is that Elchiyev is in the spotlight of those around him and his colleagues. Someone is kind to him, someone is blaming him, someone is giving advice on what to do next. Can a humble man like Elchiyev go to fight for a pittance? The question arises. We find the answer in the story itself: "... He can be accused of anything he wants, but he is not stingy. Aslo. He considered any money to be dirty. He didn't shrug his shoulders when he was stingy or as stubborn as some people. He just couldn't stand the arrogance of that nice salesman. He could have waved his hand, but suddenly he couldn't control himself because of his ugliness. " What explains the "sudden loss of consciousness"? Elchiyev, who does not hurt anyone and ignores small things, suddenly falls into such a situation due to the changes in his psyche and inner world. This passage from the "Answer" fills our minds: "A man who drank a little, look at that, who almost did not take it in his mouth that day, for the sake of Bahrom, only took a sip on the sipolik - the next At the same time, his bile is boiling and annoying, and the day before, he had been smoking a cigarette because he had met his son in a disgraceful state "(emphasis added - O.SH.).

In fact, it was a manifestation of the nature of the processes taking place inside Elchiyev, that is, rebellion. In the description of the image of the old believer ("White Ship"), as in Elchiyev, a humble man, despite his advanced age, is a man who performs all the services at the weddings and celebrations of his countrymen. She works as a servant for her son-in-law, a forest ranger, Orazkul. Old Momin, his wife, daughter Bekey, her husband Urazkul, servant Seyidahmad and his wife Guljamol live in the forest guard. The fate of an old believer is subject to many trials. Both of his daughters are unhappy. The eldest daughter Bekey is childless. The youngest daughter divorced her husband and went to the city, and her child was with the old believer. The old man's first wife, the mother of his daughters, died and he remarried. Orazkul came to drink and beat Bekey, saying that he would not give birth.

It is important to study the stories of Erkin Azam's "Mixed Fortress" and Russian writer Anton Chekhov's "Chameleon" from a comparative-typological point of view. The stories of "Mixed Falcon" and "Chameleon" differ in style, time and place, composition. But there are some similarities between them. In both Chameleon and Aralashkurgan, the dog is taken as a detail. While both stories portray the image of a chameleon in society, we are once again convinced that such vices do not choose language, religion, or race; Image is one of the most complex and complex criteria of literary criticism. The Dictionary of Literary Studies describes it as follows: "Literature and art are a form of thought, a means of artistic perception of the world and man, a general category of art. The word "image", which literally means any reflection, is used in various disciplines (philosophy, psychology) in a certain terminological sense. In aesthetics and literature, for example, it is understood as "artistic image." B. Sarimsakov, a literary critic who studies the scientific and theoretical nature of art, describes the image as follows: "Artistic image is a real thing, emotion and According to LITimofeyev, "an image is a generalization and, at the same time, a concrete view of human life, created with the help of tissue and gaining aesthetic value" 1, which is generalized in a unique way in the image of experiences. Literary critic I. Orlova in her article "Views of an image in a work of art" says that the image can be studied in different aspects. In semiotics, for example, "image is a sign, a means of communication." On the other hand, different aspects of the image continue to emerge. In the epistemological plan, the image gives an idea of the structure of the universe, its laws. At the same time, it is a

schematic object of an ideal life. ” Ontologically, “an image is an image of a similar ideal world, the appearance of ontological portraits. The image studies the human mind, psychology, mentality, and the world of the soul ”2. MN Epstein considers the artistic image to be "a category of aesthetics that applies only to art, describing the method of assimilation and transformation of a particular reality." "Image refers to any event that is creatively created in a work of art (usually a participant (character) or literary hero)" 3. An image in literature is a form of imagining, interpreting, and assimilating life by creating objects that have an aesthetic effect. Image is often understood as an independent life and part of an artistic whole. In general, in both world literature and Uzbek literature, we encounter many theoretical concepts, views, definitions and interpretations of the artistic image and its nature. After all, the artistic image is the most important condition of art. Usually, when we say art, we mean figurativeness. It is impossible to create a work of art without an image. "The artistic image is the conscious reflection of reality through the spiritual world, emotional richness and emotions of a certain person. An artistic image affects a person's feelings, emotions, psyche, and affects his mind, knowledge, and consciousness. That is why art is the lifeblood of art, including fiction. Art and literature cannot be imagined without artistic imagery and imagery. ”1 Literary scholars claim that the term "image" was coined by Gegel2. Although Gegel used the term as a concept, it has existed since ancient times. In Eastern literature, the term image is used as a "symbol".

An artistic image has a number of unique features. In the Dictionary of Literary Studies, they are classified as: "individualized generalization, specificity, as a rational and emotional unit, metaphorical, associative, inaccurate" 3. One of the peculiarities of the literature of the 70s and 80s is the diversity of artistic thinking and artistic vision. In the works of artists of this period, there is a new research on the creation of artistic images. Indeed, “Any artistic thinking is materialized in the image created by the artist. Specifies YA. The artistic image is the form of the writer's artistic thinking in a certain period ”1. At the heart of fiction is man. All the elements of the artistic image serve to create this human image. Erkin Azam entered our literature with a new artistic vision and research. His first works have attracted the attention of literary critics. The author's early works reflect the memories, impressions and dreams, aspirations of childhood and adolescence, which are expressed through the eyes of a child, expressing the subtleties of the human heart. H. Boltaboyev expresses his observations about the author's first work as follows: “If we look closely at the work of Erkin Azam, we can see that his influential hero, rich in childhood impressions, grows and develops from work to work. This development is reflected not only in the character's behavior or in the world of emotions, but also in the formation of his character. " The images created by E.Azam grow and grow from work to work. The protagonist of one of his works can be met and recognized in another. Literary scholars have paid close attention to these aspects of the writer's work. In particular, Rahimjon Otayev in his article "Let Dilrabo sing songs" makes the following comments: "Speaking of Erkin Agzamov's stories, it is impossible not to mention the sad fact in some of them: it is - is the self-repetition of the author, whether he knows it or not. For example, the protagonists of the stories "By the river, the grass ...", "Memory", "One evening", "The world is green", "Uncle Fayzi" and "Mother's apple" Although there are differences in the image of the environment, their mental structure is almost identical in the world of emotions: all of them represent the harmonious experiences of young people who do not want to fit into their environment and aspire to some height”.M. Sheraliyeva comments on the above aspects: "... it would be more correct to consider a person, his spiritual and social image as a result of the artist's unique approach". In addition to the views of the

scientist, it should be noted that the creation of an artistic image is caused by several factors. First of all, each image comes from the nature of the protagonist, the aesthetic taste, the world of imagination. As S. Tolaganova noted, "artistic image means self-expression through others. The artist treats the image based on his temperament, clientele, nature, national identity and aesthetic taste." From the first works of Erkin Azam, it is clear that he is not interested in the social life of his heroes, but in his human feelings, emotions and dreams. His protagonists do not want to be preoccupied with the small worries of life, they are looking for their "I", they are trying to do it. He can express his feelings, at least try to make his dreams come true. These heroes have their own world and it is a pleasure to be in this world. Let's take the above-mentioned stories of one critic R.Otaev. All of the protagonists of these stories are romantic. They are overwhelmed by feelings of youth, adolescence, and self-esteem. For example, Jalil Norbaev ("By the river, chimzor ...") lives in a real and imaginary world, where the memories of adolescence are not abandoned, in which the romantic spirit prevails; Ramazan ("Anoy's apple") and Torakul ("Fayzi's uncle") are warmly impressed by their actions and behavior. One can see that the lyrical-romantic style prevailed in Erkin Azam's first work. Literary scholar H. Boltaboyev cites three methodological trends typical of the prose of the 70s and 80s¹. One of them is the lyro-romantic style. The scientist describes the place of this style in the prose of the period as follows: In modern prose, in addition to striving to reflect life "in its own form", it is active to depict life events through the prism of the creative soul, emotional perception of being, drawing thoughts and feelings used. In this direction, which some researchers (U.Normatov and others) call lyroromantic, the author's "subjectivity", lyricism, pathetic pathos (passionate spirit) and other qualities are widely used in the assessment of life events. The roots of this methodological phenomenon go back to the richness of ancient lyricism in Eastern literature, the examples of folk art reflected in the highly romantic interpretation, and so on. The works of such writers as Said Ahmad, Askad Mukhtor, Utkir Hoshimov, U. Umarbekov, E. Azamov provide a solid material for determining the place of this direction in modern Uzbek prose. "In the first works of Erkin Azam, this style is evident in his stories. The sincerity, clarity and delicacy of the image give the reader a wonderful charm. The writer leads a person to the world of emotions, meets different characters, gets acquainted with their feelings. In a number of stories, such as "Spring", "Chasing Spring", "Cold", "Mother's Apple", "Fayzi's Uncle", "By the River, Chimzar ...", "Gardening Kukaldosh" based on the lyro-romantic approach. In his works, the artist can express himself, the images, thoughts, pains, dreams and aspirations of people he knows well. Artistic images are usually divided into several types depending on their nature, function and other characteristics. However, depending on the nature of the images in the work of each artist, it is possible to divide them into certain conditional classifications. M. Kochkarova classifies the images in Erkin Azam's prose in connection with "period" and "time" as follows: the image of an outdated man - Elchiyev ("Answer"), Bolta Mardon ("By the water"), Domla ("Where is Paradise itself"); the image of a man who did not fit into his time - Mr. ("Children who read Navoi"); the image of a man uncompromising with his time - Askar Shodiyev ("The year of his father's birth. The story of the contract"); the image of a man left behind in time - Berdiboy ("Pedestrian").

We also liked to study a number of images in Erkin Azam's prose by classifying them as outdated and delayed in relation to the period and social environment. In addition, according to the active participation of the author's images in prose, we consider it appropriate to divide them into "new interpretations of the image of women" and "the image of the child and the motives of

childhood." The first chapter of the chapter analyzes "the image of a man who does not fit into his time." In the works of Erkin Azam, as mentioned above, young people who do not want to fit into their environment and strive for heights (R.Otaev) - dissatisfied with the living environment, dissatisfied, stubborn, stubborn and rebellious the image of people is common. This begs the legitimate question of why the writer chooses this type of image. Of course, this is not the only feature of Erkin Azam's work. For example, Khurshid Dostmuhammad's study of Uzbek storytelling states that "most of the stories created in 1970-1985 can be divided into two groups: 'rebellious' and 'dissatisfied', based on the nature of the idea and the protagonists." puts forward the view that. This can be explained by the current social system and period. The Soviet government pursued its policy under the slogan "Everyone in the Soviet Union will live happily, prosperously and equally," and this was first reported in the press and on television. Representatives of the social sphere, artists and intellectuals in general were widely involved in propaganda work, and in this way they were provided with everything. Literature has also become a tool of the ideology of this system, and works praising it have been published in millions of copies, and its authors have been awarded prestigious prizes.

A comparative, typological study of the works of Erkin Azam and representatives of world literature draws important conclusions. In turn, the author's work is influenced by the works of leading figures of world literature, which demonstrates his unique individual and artistic skills; It is clear from the first works of Erkin Azam that the writer is not interested in the social life of the protagonists, but in their human feelings, emotions and dreams. His protagonists do not want to be preoccupied with the small worries of life, they seek their own "I", they strive for it; The author's works often depict people who are dissatisfied with their living environment, dissatisfied, stubborn, stubborn and rebellious. The uncompromising heroes of his time in Erkin Azam's work should be interpreted as a product of the writer's attitude to the existing social environment, his indifference to the vices of indifference, immorality, falsehood, and his views on the need for spiritual freedom and liberty.

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