

Erkin A'zam's Short Stories

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Abstract: The new Uzbek prose, formed at the beginning of the 20th century, was not yet completely separated from the traditions of folk art and classical literature. The artistic style, the plot and compositional construction of the work, and the image of the hero were strongly influenced by the genres of fairy tales and epics.

Key words: E. Azam, "Pakana's love heart", "irony", "sarcasm", Masked images, artistic analysis.

E.Azam's stories collected in the collection "Farewell to Fairy Tales", the motifs of the stories are childhood memories, the reality seen through the eyes of a child, felt by the heart of a child, people whom the writer knew closely: bright images of neighbors, relatives, compatriots decorate it. Different, unexpected, random, funny plots, the image of strange people who have one brother-in-law more or one brother-in-law less than normal people are the focus of Erkin A'zam's prose. In particular, the character of Ramazan, who is like no other, will put a smile on your face when you read his speech like "Chantrimor-e" and "Kalamakatore". You will feel relief in your soul. These words, the meaning of which is unknown, will bring joy to your tongue without realizing it. Your heart will soften and your soul will be cleansed.

Also, during the reading of the author's short stories "Shaytonchalar ko'chasi" and "Kechirasiz, o'rtoq muallim", you will travel with the author through the joyful streets of childhood. In these dusty streets you will hear the sounds of innocent childhood. The image of children riding bicycles and mopeds involuntarily echoes fragments and scenes of that happy childhood. These innocent pictures evoke sweet memories, we involuntarily remember our childhood, remember the events in the work, and remember the life scenes that match the characters. Of course, childhood is individual and unrepeatable in everyone's life, like the character and fate of people.

The motif of childhood entered Erkin A'zam's prose, giving it a lyrical-romantic mood and style. The image of city-loving, city-loving children in the writer's stories "Ice Cream" and "A Man Came from the City" expressed the author's childhood dreams.

What was Erkin Azam like as a child? Did his ideals in his mentality and worldview transfer to his literary characters? To clarify this issue, we asked the creator with the question "What were you like as a child?"

"I was a whimsical, dreamy child who was impressionable to death. I had no interest in anything but reading a book. To put it poetically, I lived in a fantasy world. The surrounding environment seemed to me boring and chaotic, I had an unrealized resentment towards it in my heart, but I was walking with the dream of a different life in the future. These restless, simple childish thoughts, dreaminess and book reading are the beginnings of literature...

Becoming a writer requires a huge creative and life evolution. Many prose writers practice poetry as children. So, how did this process go in the life of Erkin A'zam? Let's talk about the works he wrote for the first time:

"In the fourth grade, "Don't spare the fact that you were born in a place where there is truth!" I wrote a story, I

think. Look at the title! See the lawsuit! There is a proverb like that, you know. (Now that I think about it, this statement later became my life principle. I wonder?) One disagreement between classmates was about lies. The main character, that is, the positive character, of course, is myself. The story was published in a wall paper - I am the editor. Then I sent it to the current newspaper "Tong Yeztyri". The answer came: "Artistically empty..." And in my opinion, there was nothing less than what was printed in the newspaper - although I read them and wrote like them. Anyway, I remember how I rubbed my eyes with the letter of reply that came.

When I was fourteen years old, I wrote a short story called "Ismail". Divide into small chapters and give them titles! From a past life that I have not seen or known. The fate of an orphan. It turned out that the novel "Teacher" and similar ones I read were "created". But there was no idleness, story after story continued to be written. Finally, when I was in the ninth grade, my "impressive" short story "Inson" (!) was published in the regional newspaper and I became a hero! The plot was told by my friend Usman Azim, and the performance was from the fireplace..."

In 1977, the author skillfully describes the image of stubborn, truthful, justice-loving Askar Shodibekov in the story "The Year of His Father's Birth". In the 1980s, E.Azam created stories and short stories such as "The Answer", "Days Other than Bayram", "Children who read Navoi". In the short story "Answer", the writer skillfully uses artistic conventional methods of irony, such as dialogism, absurd mood, self-sarcasm (samoirony), sarcasm, pitying, self-analysis (samoanaliz). A terrible event that happened in the life of the hero turns his inner world upside down, as a result, gentle, cheerful, funny, modest Elchiev becomes a different person.

The nickname given to Pakana, the hero of the story "Pakana's heart in love" by the writer, informs the reader of the strong irony in the work. Adib exaggerates the external flaw of the hero, i.e. his short stature, as well as his baldness as a serious defect. In this way, Adib artistically analyzes the tragicomic life and emotions of a person who was disappointed due to a flaw in the human body and eventually became a jewel. While Pakana is a tragicomic character, it also has a tragic ironic character. The adventures of Pakana, who is the cause of bad luck, disappointment, sorrow, and misfortune due to her invisible appearance, are told with a comical mood. Pakana's external defects do not allow him to marry a woman of his choice, to have a conversation with a woman of his choice. The style of the story is decorated with cheerful humorous irony.

E.Azam used humorous irony in the story "Pakana's Love Heart", while in "The Poet's Wedding", "Claps and Hats", "Guli-guli" he used a sharp form of irony - sarcasm.

E. Azam's next short story "Hats and Hats" also uses a sharp form of irony - sarcasm.

Adib skillfully uses various meanings of irony from the artistic and ideological point of view in his stories and short stories. Based on this, we were interested in which works of his peers and representatives of world literature, who create in an ironic style close to his style, the writer loved to read:

"I don't know if it's close to my style or not, but I find the works of Aziz Nesin, Fazil Iskandar, Vasiliy Aksyonov, Grant Matevosyan, Murad Mohammad Dost interesting. I may have learned something from them, but I did not try to be like any of them. As much as we can, we are going to be a blessing, who knows."

Erkin A'zam works equally in three types of art. That is, fiction (prose), cinema, theater art. The films based on the writer's short stories are "Pedestrian", "Zabarjad", "Parizod", "Suv Yokalab", "Man", "Dilkhiroj", etc. Therefore, we dared to address the writer with the following question:

"You have created several short films. Conditionality in cinematography and artistic prose must be different in nature. As a screenwriter, and also based on your experiences as a writer, what do you make of this? Film art, theater art, speech art. Are the artistic conditionality of these three types of art sharply different from each other?"

"All the three types of art that you are talking about have the same foundation and essence - Literature and Words. The forms of expression are different. Goho blends into each other so much that you don't even notice the differences. For example, a film based on a dramatic story or an author's narrative (behind-the-scenes narrator). However, the film is built primarily on the basis of images and action, and does not tolerate long dialogues, explanations, or verbosity. Although there are such films, for example, "Garage" by Eldar Ryazanov, "Twelve People" by Nikita Mikhalkov. In these, the actor's skill, charm, the intensity of the thoughts coming out of his mouth, and the drama of the volatile situation being discussed take the place of image and action. Actually, this type of works, that is, films consisting mostly of words, are welcome to our audience. Why is another matter. In any case, it should be noted that multiplicity, long narration, and chewing are not considered virtues in the art of cinema, they are inherent in the nature of the so-called "moving image" cinema.

However, these aspects are as necessary for theater art as water and air. Because the conflict on the stage is mainly resolved through the words coming out of the mouths of the characters.

It can be said that although it expresses the reality in a more subtle form, despite its many characteristics, the art of cinema is close to artistic prose. In the art of theater, the issue of artistic conditionality has always been at the forefront. Remember the necessity of "space-time-action unity", which is considered a classic law of the scene.

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