

THE VALUE OF A FRIEND

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Abstract: Analysis of memories and literary portraits of Erkin Azam about his teachers, contemporaries from the collection "Morning Dreams".

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Erkin A'zam's memoirs and literary portraits of his teachers and contemporaries from the collection "Morning Dreams" are included in the "Contemporaries, Contemporaries" season. This season includes 19 memoirs and literary portraits.

E.Azam's memorial article about film director Bahadir Yoldoshev is called "If you need a friend...". The author remembers with interest that he was introduced to this person by Mashrab Boboev, and the stories about "The Husband of his Friends", "The famous world-famous director". In particular, Bahadir Yoldoshev emphasizes that he is a faithful friend who is ready to give his life for his friend: "If I needed a friend, I would have made friends with Bahadir Yoldoshev. And I know that he will never betray me. If he does not want to reward me with a single paisa to enter Paradise, he will definitely give up both his reward and Paradise for me." [9.212]

It can be said that since Bahadir Yoldoshev is a director, and E.Azam writes plays for the stage and screenplays for the screen, their relationship becomes stronger. E.Azam writes about these creative collaborations, recalling vivid stories about the evaluation and attitude of two creative people to each other: "Three years ago, when cancer was at its end, brother Bahadir invited me to the studio "Diydor" and first described it as a rose to the sky (until then, he was a - he read my two poems, was aware of my written screenplays, he was also saying that he had some plans for them), then he moved to the goal. An old man who lives in a deserted, abandoned farm on the shore of the island is still building boats. Everyone has left Tevarak-javanib, the sea is drying up, the water has run away for hundreds of miles, and this effendi made a boat without giving up his father's profession! On top of that, He took three or four idle youths from nearby farms and taught them the craft of boat building... These words should be written down! Who writes? You! I can't do this, brother, believe me. Ana, tell Sharaf - an excellent dramatist, tell Usman - quick, experienced. No, no, you write, that's it! That's how you write, that's what you write. It's okay, if it's not a novel, it's enough if it's five or ten pieces of paper in the style of a story, we can spread the oil ourselves..." [10.725]

So, in the memorial article, we will learn about the history of the creation of E.Azam's drama "Lonely Boat"[11.295], that is, the idea for this play was given by Bahadir Yoldoshev himself. As a result, we have information about the creation of this stage work as a result of the positive influence of two creative persons on each other. E. Azam called the genre of this play a dramatic narration. In the article, the writer recalls that this dramatic narrative was written with the impetus of Bahadir Yoldoshev, and also informs the reader of the secrets of his creative laboratory about the creation of several versions of one work.

Commenting on the creative biography of Bahadir Yoldashev and his directorial career, the memoirist writes: "If you look at the creative biography of Bahadir Yoldashev, you will see that he often did not turn to ready-made, perfect works. Mainly works on works that are more raw - more prone to work and cooking; If there is something new, it's fine. It is true that the director also brought classic pesas to the stage. However, he always approached them with unexpected interpretations and gave them a special breath. Apparently, he can't get hold of a work that he can't "spoil" himself, to become a secret co-author (absolutely disinterested!).

I call Bahadir Yoldoshev a writer. He does not write with a pen in hand, does not publish a book, but is a writer in his essence. He is a smart, wise artist who deeply feels not only the rules of theater art, but also the spirit and nature of fiction, and he knows architecture well."[12.76] At the same time, Bahadir Yoldashev's services are great in staging the dramas "Brides' Revolt" (S. Ahmad), "Black Belt", "Banquet" (Sh. Kholmiraev), which were a great event in the Uzbek theater art, and in the staging of stage works that are very popular with the Uzbek people. E.Azam analyzes the life and creative activity of director Bahadir Yoldashev as an example of how a skilled and knowledgeable director lives in literature and breathes from literature. For example, the memoirist writes: "Great directors live in literature, breathe literature. Their creative vein is close to literature. This "connection" on the stage also applies to the artist who writes for the theater, it encourages him to be intelligent and responsible. That's how good plays are born, that's how stage art rises.

Brother Bahadir is a great conversationalist. I don't know if I ever got bored sitting with that person. No matter when you look again, new ideas, unexpected offers. So, the brain and the mind are in constant motion, busy with work.[12.76].

So, this article can be said to be a literary portrait in some sense, as E.Azam describes the outstanding work of Bahadir Yoldoshev, one of the great representatives of Uzbek cinematography. Also, the work of the writer in the field of cinema and theater art is connected with the director Bahadir Yoldoshev, which is described in detail in the article analyzed above. Khotiranavis discovers Bahadir Yoldoshev not only as a unique artist, but also as a unique person.

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