

Erkin Azam's Cynical Skill

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This article examines the films that make up the direction of the work of the national writer of Uzbekistan, the talented artist Erkin Azam. The article analyzes such works of the writer as "Water at the Edge," "Pedestrian," "Chasing Spring," published in different years. The analysis focuses on several factors that determine a writer's skill. In particular, we are talking about careful compositional integrity, coverage of events against the background of short and short scenes at a specific time and in space, separation of each event and scene from each other with stars or numbers, individuality of the characters' language, issues of cynical style. The common features of the heroes of writing were their bold, bold, at the same time bold, monosyllabic, stubborn, rebellious qualities. The analysis showed that not only does virtue reign in them, but also the desire for justice.

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1. Introduction

The talented writer Erkin Azam first came to the attention of the general public. The writer's story, especially "The Year of the Father's Birth," aroused great interest among the literary community and caused controversy.

Therefore, at that time a series of articles was published about the writers Umarali Normatov, Norboy Khudoiberganov, Nuriddin Shukurov, Khamidulla Boltaboev.

Over the past period, the writer's work has increased even more. His works have been translated not only into Uzbek, but also into a foreign language and serve as spiritual food for foreign readers.

These include collections of short stories and short stories such as "The Blue Door," "The Father's Year of Birth," "The Man Who Is Late," "Farewell to a Fairy Tale," "Ghouls - Ghouls," "Morning Dreams," "Paradise Itself Is Fine," the novel "Noise" of them. In addition, literary criticism, literary conversations make their worthy contribution to the development of our literature.

Currently, the writer's work effectively serves the development of cinema. Many films and dramas created by him already enrich the spiritual world of the audience.

As noted, one of the directions of Erkin Azam's work is film critics. Film clips became "a new trend for Uzbek prose" and were created in the 80s of the last century. Film critics are a genre of literary genre that reflects realities and human traits. Deep psychological images, the expression of internal experiences are not visible in such works. In such works, the psychologism of the characters is illuminated through artistic details, rather than collisions, the creation of new landscapes, portrait images, behavioral and speech details (dialogists and monologues). In addition, a picturesque, clear, clear expression of landscapes is important. When we get acquainted with the stories of Erkin Azam, we see that the attention to them is very strong.

Professor Sh.Khasanov speaks about this.

"However, there are a number of important features that differ from other types of watches. First, the film consists of individual episodes, scenes from dramatic works; secondly, does not raise details as in prose works; thirdly, close to dramatic works thanks to the construction and commitment of dialogists to the basics of drama".

2. Literature analysis and methodology

Professor A. Rasulov, reflecting on the artistic means underlying the writer's works, writes:

In his works, the "unique writer" draws attention to unexpected events, situations and creations. He comes up with "a handful of genera whose roots were revealed before soy." In the story "Guli - Guli," attention is drawn to "evil people." The film "Debtor" mentions "a lonely relative who sowed a blessing." What is innate? What a "plant." Maybe there are iron trees and larch in Russian forests? This is our tree - nut, nut, nut, nut. It's a divine tree... "

Indeed, in each of the works of E. Azam there is an artistic basis that unites all poetic components and affects the fate of the heroes. This is especially characteristic of such stories by Erkin Azam as "Aquarius," "Zabarjad," "Pedestrian," "Pursuit of Spring." In the film "Along the Edge of the Water," he saw Mardon's ax in a dream. In "The Pedestrian," tales told by believers who brought grandchildren to the cave of Peshonabulak serve as "relatives." The film "Spring a Mile Away" tells the story of a mysterious meeting at a Christmas tree in a pasture, which invited the hero to celebrate thirty-thirty-five years. All these are poetic elements that inspire the writer to write a work.

The parable "Water at the Edge" makes it seem like it is written on the basis of symbols. Bolta Mardon, who was chairman for many years, dies in his sleep today. In his dream, his father, sitting on a pedestal, shouted: "Why did you cut the smoke? Because of this dream, he cannot remember whether he was next to the mullah in Mardon's yard. He too is surprised when he asks his wife, who sprays him with water. The hammer Mardon saw that the trees lay without water, and together with his sons prepared to bring water from the ears.

Analyzing this work, O. Shofiev assesses Bolta Mardon follows: "A man who could not reach his beloved (O. Shofievnik - K.K.) and depicts them with water symbols. At the end of his life, he recalls that his love became Armenian. He says that he will listen to his child so that he does not repeat this mistake. Overall, Bolta Mardon has become a "role model" in our literature.

The composition is based on events that occurred on the same day. These events continue until Bolta Mardon, the hero of the work, runs between the houses and returns to the garden. Thus, the image of the road becomes the main poetic element connecting events. The narrative also contains spiritual motifs that are reflected in sleep, path, houses, and hearing aid. The hero of the story visited several houses and witnessed various rumors. Some of them, showing favor to Mardon, gossip behind his back. Images are characteristic of cinema. These short seasons, separated from each other by stars, aim to create a holistic picture that is logically related to each other. These landscapes are short, without unnecessary details, clear.

This is what Koktash looks like. The water coming from the pipe is filled with people. They get water in turn. This is where the water is distributed. From this place, water is distributed to each village, houses, houses where water burns. At the ear, this task is performed by a mirage. Orin Jaga is the master of this ear.

After much argument, Bolta Mardon opens the water in the world and returns to the ditch. If one of them had to quarrel, he himself allowed to water the rations. It is also evidence that Bolta Mardon, as chairman over the years, was well aware of and sympathetic to the difficulties of the people. At first he met with a young man who served with his sick father in the army. He had an undrained well in his yard. Mardon's axe accepted his apology and allowed him to be drunk. Then enters the courtyard of Bozorboy. During the chairmanship of Bolta Mardon, he was imprisoned for the warehouse debacle. Bolta Mardon's sons pull water from his yard.

“ - The time has come, God! Bozorboy says. - What, I have no right to be poor? Don't I drink water?

- Drink, says Bolta Mardon, emerging from the tick. - After my death!

- "Then die faster!"

The next day, Bozorboy will attend the funeral of Bolta Mardo. After this accident, their yards belong to the Hasan-Husan brothers. At this point, two buntings oppose the water. Bolta Mardon reproaches them for first having to drink water and then water. When he "gets off the road," he sees a woman carrying water near the house. Seeing this, Bolta Mardon ordered his son to fill this courtyard with water and entered the courtyard himself. The woman who saw Bolta Mardon throws out her eye. There was some secret connection between this widow and Bolta Mardon, whose husband had died five years earlier. The author describes what he dreamed. "Bolta Mardon takes an old shovel lying under the wall and goes back and forth to open the water.

- One day he raises his legs and unwittingly looks at the house to take a breath. It freezes in its place: a wondrous landscape!

- "Repent! "he said, opening his collar. - What is this test? It's like I had a dream yesterday! "

Seeing this in the same place, Bolta Mardon is surprised to ask if he can "sit on the roof." A mysterious conversation with Sharofat, who brought him yogurt and bread, also speaks of something. Sharofat asks if he hurt his youngest son or not and says he was a nice guy. When Bolta Mardon told that he might be your son, he pointed out that they had a relationship.

Conclusion

During Bolta's story, Mardon talked about how his daughter Zulfiya, whose husband was in prison, came to his house and shared images with him.

The next day, the story ends with the residents attending Bolta Mardon funeral. Events that began in a dream will end with the unexpected death of Bolta Mardon.

Thus, a person's life will be equated with running water, and the past - with swimming. The idea that water flows and flows all life is reflected in the fate of Bolta Mardon. Bolta Mardon, who served the nation all his life on horseback, burned water all his life. He wants to water the garden and revive it. It is with the help of such details and symbols that the writer tries to shed light on the fate of the Bolta Mardon.

Another feature of the writer's style is that some of his stories are processed and turned into films. In the process of their processing, the writer concretizes and demonstrates his previously unvoiced ideological and artistic intentions. While "Pedestrian" was created from the story of the same name, "Spring" was inspired by "Spring," "Pursuit of Spring" and others.

The story "Pedestrian" focuses on the creation of the Berdiboy character, with other characters portrayed as episodic characters. The skill of writing is that in a work, a character can create an individual image of each hero through details, expressions or expressions.

The title of the work also has a symbolic meaning. The elder brother Muzaffar arrives in the village in an official car - a silver Nexia. At this time, Berdiboy, the eldest of the family, was grafting cattle on pasture. Households appoint Samandar's younger brother to call his brother. When Samandar, who was in the car with Muzaffar's driver, said that his brother had come to joy and that everyone was waiting for him at home, Berdiboy "attached himself to his brother."

- Why are you so proud? I came back from the dead!... If your brother came, he can come and wait. I see that I do not have a drop... He looks at the driver with the contempt of others. When Samandar, ignoring his words, with childish joy picked up a machine gun and revived him, his brother angrily told him:

"What am I telling you?" How about that! Berdiboy shouted and looked at his brother quickly...

The driver looked at Berdybai in surprise and got into the car".

With her sister Sanam, who went on a bike ride and said: "I'll call my brother." At the beginning of the work, such conflicts between parents and siblings in the family arouse the reader's interest in the work.

3. Discussion

As in the story, Berdiboy stands in the center. Muzaffar arrived in the village in an official car - "Nexia." Sister Gulsanam rode a bicycle seat to call her brother. Berdibay walks home. The pedestrian symbolizes Berdiboy. Why the pawn is attributed to Berdiboy and what it means. The answer to this created node is the main leitmotif of the work. He was key to unlocking the essence of the conflict developing in one family.

When revealing the true essence of the conflict between parents, brothers and sisters, the writer skillfully describes a number of life factors through artistic details and scenes, episodes. Reading the work, we learn that his father, Parda Kurban, worked for many years in the city, and his sons Berdiboy and Muzaffar lived in a village remote from them.

Eve tells them a tale about a lake in a cave. He who will be fixed in the cave will see his fate, bring them to the cave. Children who approach a gyre between a damp cave covered in damp. Fruits and opposites are visible on the surface of the water.

Momoning "Nimani ko'ryapsizlar, qani aytinglar-chi?" degan savoliga momosini va birlarini ko'rishayotganlarini hamda suvning oddiy suv ekanini aytishadi.

When asked by Eve: "What do you see?"

'No guys, it's not regular water... They say: "Left." You have to look at it and see what you can't see.

"Nothing seems to me...

- Me too...

"Everyone has their own destiny. Anyone who looks closely at the forehead can see and learn a lot. But you need to be patient and careful. Reflect on what you love and want to know about. If there's a mystery in the world, there's an answer. It's enough to look at it with a pure heart"..

Children, overwhelmed by their mother's words, hold tight to their water axes. At this time, a drop of water fell on the old woman, and her smiling figure disappeared. Children shout "Mother" out of fear.

This episode indicates that "everyone will see his own destiny," as mentioned in Peshonabulak.

After a serious illness, Muzaffar, despite the pleas of Berdiboy, his father took him to the city for treatment. When we recover, we are placed in a boarding school. Berdiboy remained in the village. There is a characteristic episode in the farewell process. He called his father "uncle."

"The father put Muzaffar in the back seat of the Willis car and turned to face them.

What does that mean, Berdiboy? Don't you love your brother? Don't you want him to recover? And, my son?.. Hearing the word "my son," Berdiboy clung tightly to his mother.

- Don't hurt my brother, uncle...

The father looks at his son with contempt.

She strokes the child's hair and wipes his eyes with the tips of his legs.

"What does that mean, my child?" he says quietly '(p. 409)

In this dialogue, we also feel the tragedy of a father who does not care about his son, and the tragedy of Berdiboy, who is forced "not to take away, uncle." From a young age, these children lived in harmony with parental love.

Uning gapini eshitgan qiz suvga mo'ltirab tikilgancha asta so'raydi:

- Bizni bir-birimizdan ajratmaydilar, aka?...

- Qo'y, ajratmasinlar, yo'q..

Thus, the fate of the brothers will be lost. After graduating from a boarding school, Muzaffar, who was being treated in the city, went to study in Tashkent. He will not be able to attend the funeral if he dies from work.

And Berdiboy remains in the village and pens his fate with Bunkakli, in which he was born and raised. This creates an internal enmity towards the city, which from a young age was forced to live separately from its brother. There was another reason. His older sister Guljamol, whose parents studied in Moscow, went abroad, believing that her nationality and origin were unknown. Moreover, he had a pioneer minister and his magic water, which he was told about, in which he exercised faith and predicted his fate. As her younger sister Guljamol went abroad, she fell in love with Sanam, and like her mother, she took him to see spectators in Cave as a child.

- "When you were a baby, the mullah called upon your ear, that his name might remain in his ear, and that his ear might be opened... Looking in the forehead, a person sees his fate. Once two young children looked at this water like you. Then their fates were united. Then they separated from each other. They've become strangers, and now that they've met, they're human.

- The girl, hearing him, slowly asks:

- Don't they separate us, brother?

- Let them not share, no..."

After it became clear to Baltaboy that he wanted to send Sanam to study with the Muzaffars.
"

Each leading hero living in antiquity has its own harmony. Muzaffar at first glance holds a large position. Drives a state car. In the ministry, he visited many foreign countries and communicated with many people. On the other hand, there are seemingly many flaws in his personal life. Because of work, he cannot attend the funeral of his eldest child. After divorcing his first wife, he made his son an orphan. He asked, "I every once in a while go to school..." (p. 371). There is also a sense of guilt in his responses. For some reason, he seems to be a sinner. Following his brother, he comes to his house and tells him.

In this work, both Muzaffar and his brother Berdiboy skillfully paint the facets of character. Their "secrets, which they don't really recognize, are love for each other from the inside," their constant homesickness. Because of this, they have a deep love for each other. Parda Kurban, who has led the city all her life, also has her own "suffering." He tells Muzaffar that he served the people all his life and did not spare himself or his children so that people would feel good. The fact that he left Boltaboy and placed Muzaffar in a boarding school gives the impression of justification. The above method shows how "selflessly" the reader can boast that he "hired" his wife and told his daughter-in-law about how she and her husband went to many cities on vacation. The tragedy, therefore, is that in this day and age, the Sacrifice remains in a maelstrom of calamity and cannot understand where it has made a mistake.

The image described by the writer with love is Sanam. She is an intelligent, perceptive girl. From childhood, he loved his brother Berdiboy and from childhood believed in his tales of Peshonabulak and his magic water. The writer also attaches symbolic importance to his
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cycling. Muzaffar was in the car, Berdiboy on foot. And Sanam in the middle rides a cyclosepid to bring the distance closer. In describing this trio in this way, the writer draws attention to Sanam's uniqueness. Believing in the fairy tales and dreams of his older brother, he can love his village and live there all his life, as he would like. He knows that his dreams are a dream, and does not want to live like that. He doesn't want to "walk like his brother." But at the same time, if the brother wants, he is ready to ride a bicycle.

The most dramatic moment is the culmination of conflict in the family.

'How many years have you been on fire? Even if you move from early morning to late evening, these works seem unworthy to you. All this hurt me!

... I'm human too, brother! I want to live humanly like everyone else. I don't want to spend my life feeling so thirsty every day. I turned my gaze to the Peshonabulak you worship."

Exhausted by this suffering, Berdiboy destroys his life. Rajab, who invited Muzaffar to visit, drinks with his grandfather. On the way home, he appears next to his mother and regrets that he showed her the wrong way. When Berdiboy was confused and asked: "What should I do now?"

"- Hey baby, I was also a servant who ate raw milk... Come on! I took you to Peshonabulak, but I didn't say that you were looking at your plate... , said and disappears.

These thoughts of man also reflect the concept of the writer. The writer urges us to get rid of our views, live in harmony with the times, find our identity and warn.

The next day, the Muzaffars hit the road.

The parable "Drive Spring" also clearly shows the skill of the writer. This work is a compositionally complex, peculiar, compact scene in accordance with the requirements of the genre. Each of these figures, consisting of thirty numbers, contributes to the image of Rohat, a woman in her sixties who once experienced her spring feelings and encouraged her to visit the village.

The initial picture shows a silver Captiva floating along the mountainside. In this regard, yesterday's scale depicts yellowing hills leaning on each other. After that, the heroine, who controls the "captive," will meet Rohata, a woman who, despite the fact that she is already almost sixty years old, does not lose her beauty, dresses modernly, keeps her hair in accordance with what is around her neck. In this case, you can see the harmony between the image of nature and the portrait of the sister. This harmonious concept of the work is systematically described in each digital picture, one of which requires the other. So, at the second stage, at the entrance to the rural center, a drunk man walking along the road almost got hit by a car. The only thing that will save you from this disaster is that it will turn the role upside down. The reader feels that there are hints of further events in these scenes as well.

From what she learned, it is clear that 30-35 years ago she started to work at school, taught chemistry and biology. She has kind relationship with Qudratulla, a French teacher who returned from the army that year. These relations will be discussed at the party council of the school by the efforts of the party committee of Khojikulov - Khoji Marx. The council recommends a decision to remove them from school. These scenes reflect the tragic scenes of Shor times realistically. During the work, we learn that, by decision of the council, "the sister

could not work as a teacher, did other things and opened a beauty room. In the motion picture, the writer chooses scenes so that we can see how the hero experiences his thirty-year feelings; These include being in a garden built by the Quadratulla, remembering how he couldn't sleep in his bedroom, going to the Christmas tree with him, talking to him in front of his grave. At the same time, we feel their vitality in the form of a grandson, the daughter of Nadira, Rohatoy, whom he called Quadratulla. The author refers to this through a number of details.

The character of Khoji Marx is also tragic. This man, who had served his ideas all his life, turned into a naughty drunkard who drove away his wives and children. At the end of the story, he becomes the brother of Rohatoy, which, paradoxically, has no artistic justification.

4. Conclusion

In conclusion, starting from the 60s and 70s of the last century, the work of Erkin Azam enriches Uzbek literature with works written in all genres of prose, as well as journalistic articles. Film critics created by the writer enrich not only Uzbek prose with a new genre, but also with the hope of people of that time. He also attends the Theocratic Ministry School.

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