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THE IMAGE OF THE CHILD AND THE MOTIVATION OF CHILDHOOD IN ERKIN AZAM'S WORKS

Abstract: This article covers the issues of children's image and childhood motives in the work of the people's writer of Uzbekistan Erkin A'zam. Then the works of the writer's collection named "Ertak bilan xayrlashuv" have been analyzed.

Key words: image, motivation, story, childhood, interpretation, biography.

Language: English

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Introduction

Many of the works of the authors of literature of the 1970s and 1980s are reflected in children's life. We can also see the works of Erkin A'zam with the same children's life. Careful observation of the work of the writer shows that in many of his works, childhood memories and motives served as literary material. Although the writer's childhood, partly as a teenage life, was spent in his hometown of Boysun, the later years of his life take place in the great Tashkent. However, most of his writings are based on his childhood memories and events. When we asked the writer about this, he answered:

"Bunday üylag қаралса, ўтган умрнинг нари-бери тўртдан бир қисмнинг Бойсунда тўғри келади. Қолгани – йўқимли балогат дарвар Тошкентда кечди. Мана, деворлардан қадам ҳам их шахарда қўйилмайдир. Ноку насбида дейилмада, а? Бу шахар азимлигин ҳар ғуна, ҳар карчичи менга их қадар азил, қадардон бўлб вақтлани, ўзимни бешмалол тушкентлик аттаерсам бўлади.

... Тўғри пайқабсиз, ёзганларимнинг қилмоқдан ўзга чорам қолмаган кон! бир умр кавлаганингизда ҳам камаймайдиган, тўғри пайқабсиз ҳам камаймайдиган кон, бир умр кавлаганингизда ҳам камаймайдиган кон, қўнамоқдан, шу соғинчни достону китоб жаҳонгашта!

Менинг эса, ўша "эски" Бойсунимни қўлсамоқдан, ий маскан эмас, адабий-хаёлий бир жаҳонга айланган ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайдиган кон, ўзларга десам бўлбай, мақон – қолганингизда ҳам камаймайди...
Analysis of Subject Matters

Most of the works in “Эртак билан хайрлашув” are published in Erkin A’zam’s earlier published books and press releases. However, the story of the writer's first work, “Кечирасиз, ўртоқ муаллим!” is noteworthy as it is presented in this collection for the first time.

At first, we want to discuss on the same story was written by the writer when he was 18 years old. So, at the time the story was written, the writer himself was in his early teens. The amusement of childhood, stubbornness and obstinacy, the superstition has not yet gone, and the heroes of this story, written in a romantic way of life, are the 10th graders of the school: Ibrahim Normatov, Umar Safarov, and Akbar Jalov. The events of the story is told in the language of the storyteller - the hero Ibrahim Normatov. The title of the story is the footnote “Саркази боланинг куноддигидан саҳифалар”.

The composition combines sections that each have a different name. Each section is named after a specific subject or course. For example, “Адабиёт дарси”, “Алгебра дарси” and so on. The work is based on the story line, as each storyteller-hero portrays a portrait of a science teacher, mostly in his approach to reality.

Characteristics of youth and adolescence are no stranger to the characters. At this age, a person has a high degree of imitation, curiosity, and self-esteem. A critical look at the environment requires truth and justice in every aspect.

Ibrahim, Omar and Akbar who are main heroes in “Кечирасиз, ўртоқ муаллим!” are also doing what their teachers say, not forgetting:

Биз – мен, файлалуғу Умар, “математик” Акбар ола гармидан айтганни эмас қилганини қиламиз: ичамиз, чекамиз; мен Рисолат билан, Умар Озода билан, Акбар Малика билан юради…” [3,34].

His teachers were “an example” to them: “ўқитувчилардан Турна пиён арақ ичади, пухта билади. Ўз кундалигидан саҳифалар” [3,34].

Through the eyes of the protagonist-hero in the work, the true look of his teachers becomes clear. The image of a literary teacher Jusur Hadjikulov (Jasur Hadzhikulov) is described as a hard-hearted and inspiring man. His answer to the question of the difference between the novel and the narrative, “the novel is about adults, the narrative is about young people,” means that he is completely ignorant of literary science.

The image of Asadov, a teacher of algebra (nicknamed “Квадрат”), who starts his lesson with such sentence “қадртанинг квадрати нима бўлади?” and often uses words “ўртқорлар”and “ошино” in his speech, can be seen with a slight laugh and a mild humor.

Gaffor Nurievich, a chemistry teacher, has a particular personality. His portrait is as follows: “Гаффор Нуриевичнинг бўйи паст, сочи сигарет, кўзи тийрак, маъноли боқиб туради. Ўз фанини гоят сезади, пухта билади” [3,45]. This teacher, who has sacrificed his life for chemistry, always addresses his rhetoric and solemnity. We see this image as a character, and it is easy to feel sympathy for the storyteller.

The story also features various characters like Salimov, a biology teacher named “Шартакилик қиссаси”, a history teacher, Turobadze, who uses the “adze” in their students' names who go to the school canteen during the lessons and astronomy teacher Tall Hamrokovul who always says moral advice instead of teaching lesson materials.

As we read this story, we are suddenly thinking of another work by Erkin A’zam “Отойининг туғилган йили”. This story is a logical continuation of “Кечирасиз, ўртоқ муаллим!” The narrator becomes Ibrahim Normatov (reader) in the next story Askar Shodibek's son (student). Askar Shodibek's son grew up in Abraham's parochialism. Both characters do not sit well, they just tell the truth to their interlocutor. He does not even spare his teachers. Ibrahim says that the essay plan drawn up by the teacher of literature Hodzikulov is illiterate, and Askar Shodibek ёғли is a master of literature history, saying that “дарсликда бор галарни кўчириб ўтиршига оdatлашманман”. We also observe the language in the stories we compare. In the language of works, cynicism prevails. The comment “Саркаси боланинг куноддигидан саҳифалар” under the heading “Кечирасиз, ўртоқ муаллим!” is replaced by “Шартакилик қиссаси” in the next story.

The story “Кечирасиз, ўртоқ муаллим!” is not only the foundation for the “Отойининг туғилган йили”, but also the "autograph" for the writer's entire work. This is because the cynical style that forms the leitmotif of the literary work, the basis of the romantic and contingent heroes, is the proof that our original works are in harmony.

If we look at Erkin A’zam’s early stories, we will see that they also reflect the memories of childhood and adolescence. The story of “Эртак билан хайрлашув”, created in 1970, is also one of them.

Komil’s favorite hobby is reading a book and debating with his librarian neighbor, Rohat.

For Komil, it seems to be a thousand times better than childhood fun and toys, such as kicking balls at school grounds, making friends with girls, sending them secret letters. He talks and talks with his sister Rohat about the fate of the heroes. However, those sweet moments will not last long. Rohat's grandmother, who has a “гаят захар, ўзи ширин жикиқаккина”, gives her in marriage. Now, the controversy and controversy will end, and their "fairy
The story of the character, Shomat, resembles the story of a boy who sells his own secrets. Only he sacrifices them for the sake of his grandmother's dreams, he dreams about the city. And the child, Rohat, has become his sister. Rohat also sees and loves him as his brother. The writer does not explicitly reveal the changes that are taking place in the heart and Rohat’s soul. But it's not hard to find out in the textual layers. A girl who reads a great deal of arguments with Komil, who views her as her own brother, can live in a romantic world without her dreams, her own secrets. Only he sacrifices these secret dreams for the sake of his grandmother's wishes. He is forced to marry a guy he has not seen yet.

The marriage of Rohat’s sister will have an effect on the mentality of Komil. It feels jealous and jealous of Rohat's sister. This will gradually become bitter. Now he's a different kid. We can see this from his actions, such as his lack of interest in the book, his playing with friends and his friendship with girls. The story of “Эртак билан хайрлашув” is artistic depictions of child psychology.

The protagonist of the story “Шаҳардан одам келди” is also in the same vein as Komil. In the story it is mentioned several times that his name is Shomat. Basically, it’s called Child. His dream was to go to the city. The writer describes his condition as follows: “У шаҳарни ём кўрган. Бултур кузакда отаси билан борган эди.”

Шаҳарда одам кўп! Машиналар-чи!.. Шаптали, кўзлари қўзарган қизиачик одамнинг машиналарга ўхшамаган, ундан чиройлироқ борган эди. Олари кўзлари чўққи ортида ҳамон қоялар, оппоқ булутлар қўниб турган чўққиси кўзига фавқулодда ажиб кўринди. Ўша кетган паст карахт бўлиб қолди. Кейин аста ўгирилиб тоғ кетган қўлларига босган кўйи хийла замон кетган паст бўлиб қолди. Айни нигди хийла замон кетган паст бўлиб қолди. Айни нигди хийла замон кетган паст бўлиб қолди.

Бола бўшшиб чўнқайди, юзини тиззаси устида қоялар, оппоқ булутлар қўниб турган чўққиси кўзига фавқулодда ажиб кўринди. Ўша кетган қўлларига босган кўйи хийла замон кетган паст бўлиб қолди. Айни нигди хийла замон кетган паст бўлиб қолди.

The story is told by the writer with subtle details of the breakthroughs in the broken child's psyche.

In the story “Оқ кема” of Shomat Ch. Aytmatov's “Шаҳардан одам келди”, the child resembles the image of the Exalted Child in the story of Khairiddin Sultan’s “Олис “Артек” ҳақида хотиралар”. The situation they fall for is the same. All three images had their dreams broken and their hearts broken. They behave differently in this situation. The Outstanding Boy in “Олис “Артек” decides to give up his dream, based on his circumstances. The “Оқ кема” boy drowns in the sea in search of his dream. And the child of the “Шаҳардан одам келди” gets depressed.

Chingiz Aitmatov's “Оқ кема” story, which was created in the 1970s and caused quite a stir and controversy. Among them are H. Sultan’s “Олис “Артек” ҳақида хотиралар” and E. A'zam's “Шаҳардан одам келди” which we have analyzed. In his research, Sh. Davronova compared the Supernatural boy with the hero of the “Оқ кема” [4, 44].

The footage of “Шаҳардан одам келди” under the heading The Boy in “Оқ кема” shows that it was created by Chingiz Aitmatov's creative impression.

Chingiz Aitmatov did not justify the child as the hero of “Оқ кема” story, which is a combination of myths, legends and reality. After all, a child is regarded as a symbol of integrity, purity, purity, dreams, as well as the successor and successor of the future and the generation, the nation. The whole society, through the dreams of Writer Baba, reveals everything that the current regime has done, the tragedy of the nation. We should not be mistaken in saying that the writer expresses concern about the future of the nation.
Research Methodology

The story of “Музқаймоқ” (1986) is featured in Erkin A’zam’s work. This story is also based on childhood memories. His hero loves a city like the Child in “Шаҳардан одам келди” by the same storyteller Erkin A’zam. So the reader can find out that the narrator is “Abraev’s son.” It is noteworthy that another writer’s story is also mentioned in “Кор босган давон” by the same storyteller “Abraev’s son”. In either case, it is easy to see that the father of the narrator, Abraev, is a respected leader who is widely respected. The author chose this name as a conditional name. In ice cream, there is a commonality between the storyteller’s father and the author’s father. The writer’s father had held senior and junior positions in Boysun and was one of the most respected people in the district. This stated in his autobiography [3, 5].

Also, some of the storytellers’ stories are real. In fact, many people have been involved in desert cultivation and cotton planting in the mountain villages, and the population has been displaced. It dates back to the 60s of the last century. The events in the story are also relevant to this period. This passage also confirms our view: “Олтмишинчи йилларнинг барчага маълум кезлари, дўконларда ун қаҳат, эҳтиёткорроқ кўмасалар достирма-ю ертўлаларга гамҳаб олшилган” [3, 84].

In one of our verbal interviews with the writer, we asked him about the events in “Музқаймоқ” and whether the characters in his life were in his life. Erkin A’zam confirmed that the story was autobiographical.

Analysis and results

Works of any autobiographical character should be considered, first of all, as a work of art. As for the artist, the events that he knows, the stories he sees and the life of his acquaintances serve as a living material, and his biography is also included. Sometimes you notice it and sometimes it doesn’t. In his words Erkin A’zam said, “Biography is an official document. It is also considered as a work of art. As for the events that he knows, the stories he sees and the life of his acquaintances serve as a living material, and his biography is also included. Sometimes you notice it and sometimes it doesn’t.” [3, 84].

Generally, childhood motives and childhood memories play an important role in Erkin A’zam’s works. These memories have served as material for many of his works. In his works, such as “Қор босган довон” and “Шаҳардан одам келди” are distinguished from their heroes by their stubborn, obstinate, inferior behavior.

In fact, the Child in “Музқаймоқ” stories of “Шаҳардан одам келди” and “Олис “Артек” ҳақида хотиралар” are distinguished from their heroes by their stubborn, obstinate, inferior behavior.

Many elements in the story give rise to the idea that he is autobiographical. First, the stories are told by the first person, the "I." This is one of the most commonly used elements of the autobiographical genre. Although this method is the most commonly used artistic tool in other genres, it further enhances the autobiographical genre’s requirements. Second, the storyteller’s name is not used anywhere. Misha aka (Mengliboy) calls her Alikboy (“Менинг отим Алишер эмас, Алишон ҳам эмас – нега “Алик” бўламан?” [3, 90]). Therefore, the storyteller keeps his name here too. Only from the other characters’ talk we can find out that the narrator is “Abraev’s son.”

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Notes:

Impact Factor:

| Journal | Impact Factor |
|---------|---------------|
| ISRA (India) | 4.971 |
| ISI (Dubai, UAE) | 0.829 |
| РИИЦ (Russia) | 0.126 |
| GIF (Australia) | 0.564 |
| JIF | 1.500 |
| SIS (USA) | 0.912 |
| PIF (India) | 1.940 |
| ESJI (KZ) | 8.716 |
| IBI (India) | 4.260 |
| SJIF (Morocco) | 5.667 |
| OAJI (USA) | 0.350 |
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