



CHARACTER CREATION ABILITY OF ERKIN A'ZAM

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Article history:	Abstract:
Received: 24 th August 2021 Accepted: 17 th September 2021 Published: 21 st October 2021	The article explores the specific features of the short story genre and the nature of the genre on the example of the writer. Character creation skills and unique style are highlighted in the short stories of Erkin A'zam
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INTRODUCTION

Today, the topic of genre is also one of the problematic points of our literature. The existence of three generic categories of poetic literature - epic, lyric and drama - is reflected in the views of the Greek philosopher Aristotle, the German philosopher Gegl, and the Russian critic Belinsky. In "Poetics" of Aristotel it is classified as "Genre - types of artistic form." The term "genre" can be found in the descriptions of many literary scholars like L.I. Timofeev, G.L. Abramovich, I.Sulton, M.M. Bakhtin. The term genre is French word which means gender, species, variety. There are different views in literature on the principles of division of epic work into genres. According to the textbook created by literary critic Dilmurod Quronov, the epic works contain a single episode (story) of the hero's life, an entire stage (story) or a large period of the hero's life (novel). Accordingly, in the literature epic genres are divided into large, medium, and small. Story (narration), short story, novel are the main genres of epos. The story belongs to the middle epic form.

MATERIALS AND METHODS

The roots of our Uzbek short story are reflected in such classic works as " Qissai Mashrab", "Ibrahim Adham Qissasi", "Zufunun Qissasi" , " Rabguzi's Qisas ul-Anbiyo" ,Alisher Navoi's " Tarihi Anbiyo va Hukamo" . A short story in Arabic means a story, an adventure. The term of short story is defined in the " Dictionary of Literary Terms", created by H, Homidi, etc., as follows: According to Dilmurod Quronov's "Dictionary of Literary Criticism", Povest- the epic type which is one of the three main genres in the series of stories and novels. With its genre features, the short story is an event between a story and a novel: the story captures a single event from the protagonist's life, the novel captures a major period of the protagonist's life in a complex system of social relations, but in the short story narrator captures a stage of the protagonist's life. The use of narrative terms (povest and short story) in literature is different: they are used both as synonyms and as names of different genres. There is not enough basis to understand povest and short story as different genres, so understanding them as synonyms is more common. In modern Uzbek literature, short story is one of the most active epic genres.

Short stories differ from novels and stories in terms of genre, in terms of the position, importance and role of the protagonist in the play. The presence of the protagonist at the center of the story plays a leading role in expressing the author's artistic concept.

"In literature, the status of any genre is determined by the embodiment of the human image," admits Abdulla Ulugov. In the current literary process, man and his spiritual world, the philosophy of nationality and national character, human self-awareness and understanding are widely and deeply studied. This is one of the most heated issues facing our researchers today. One of the tasks before us is to study the problem of the protagonist at the center of the short story, and thus to more vividly express the characteristics of the short story genre. The image of the heroes created in our in short stories is a living image of our contemporaries who live in harmony with us today. We can see this in the character of Nuriddin Elchiev, the protagonist of the writer Erkin Azam's story "Answer". Elchiev is a very humble person. He is a man who is accustomed to living a life of contentment and gratitude. He considers himself incapable of great deeds and always lives in fear of something. Th writer describes Elchiev as a kind of genius, "by nature he is cheerful, if he is happy, he will tell loudly in seven mahallas, even if he is upset and has problems keeps it secret one two days, but finally he tells to evryone about that. The extreme sadness of the hero's nature, being open to everyone, eventually led to his suicide.

Through the image of Elchiev, the writer promotes the idea that everyone should always strive for their goals in life and achieve something. The character in the play expresses this in the poet's speech to young Nuriddin: "Try hard Farhod! It's useless if the mountain eagle doesn't want to climb!" Looking back to his life in hospital, Elchiev

realizes that his reluctance and hesitation made him afraid to do great things. Erkin Azam skillfully depicts the process of self-realization of the protagonist through a peizazh image. The courage of the grass, which seemed to Elchiev to be a symbol of life: to open the way to the earth, to grow in the sun, in the universe, encourages him to understand the essence of true humanity, to appreciate life. The author also emphasizes the father-son relationship in the story. At the heart of the proverb, "What you sow, you reap," Elchiev's indifference to his father's duties in the family led his son to become a drunkard and a man who stared straight into his father's face.

Through the image of the protagonist Elchivev, Erkin Azam harshly criticized the fathers who are indifferent, reluctant and incautious to the upbringing of our children.

The protagonist of the short story "Days other apart from holidays" is a young man named Bakir. He dreams of flying in the sky, of becoming a pilot. The hero whose dream has turned into a mission doesn't become a pilot, but a tram driver. Bakir will not agree to marry any of the girls his mother finds. He meets a girl named Bargida and marries her. Bakir who is kind and naive by nature is surrounded by the tricks of his wife Bargida whom he married without questioning her lineage. Chinnibek's plot around Bargida makes him much more confused. It was as if he had lived in captivity for a year. Bargida is not a kind of women who always care about their family, but what is important for her in life is to spend every day as a holiday, with fun, with various parties. God doesn't bless this woman with patience, contentment, kindness, and consequence. Because of this, the whole universe is enlightened. Unfortunately, there are women among us who have not given up the vicious circle of spiritual and moral vices that have become a painful point in society. In this story, Erkin Azam emphasizes the role of women in the family, the purity of the nation. Both Bargida and her mother, Afroza Kamolova, are among the women who have degraded the family environment as a result of their spiritually poor worldview and immoral qualities.

When Bakir leaves Bargida, he feels like he was born again. The hero, who has fallen into an alien world, transcends the boundaries of humanity and returns to his own world from the world of the degraded. Understands the meaning and essence of life.

The issue of the purity of the nation in Erkin Azam's work is also vividly revealed in the image of Safura. It is his spiritual weakness that destroys the purity and charm of our native language, distorts our national language, and ignores the language. It is no coincidence that it is said, "Ignore the language - ignore the wind."

The life of the protagonist Bakir is likened to a station. He is going through the stops of his life. As he remembers each stop, he begins to understand the value of life and the meaning of life.

The rise and renewal of literature, the effectiveness of its research, is measured, first of all, by the artistic weight of the heroes created in it. With this in mind, we should talk about fiction, first of all, about the hero, - says literary scholar Y. Solijonov. Indeed, the "artistic weight" of the protagonist serves to determine the effect of the genre features of our modern short stories.

CONCLUSION

The conclusion is that in the current literary process, the scale of epic imagery and the world of characters in them serve as an important factor in the development of short stories

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