

ARTISTIC IMAGE PROBLEM IN AHMAD A'ZAM'S STORIES AND NOVELS

Sidikova Shahnoza Kamoliddinovna

Basic Doctoral Student of TSUULL named after Alisher Navai

shahnozasiddiqova340@gmail.com

Abstract

In the article The image system of Ahmad Azam's stories is analyzed. The images characteristic of the writer's stories and novellas, their poetic relationship with the artistic plot is studied. In the story, the nature of the human image, its artistic connection with the events of the plot is discussed in detail.

Keywords: story, novella, artistic image, plot, psychological image, human body, artistic detail, motive, composition.

Introduction

In the stories and novellas of the writer Ahmad Azam, we come across unique characters and characters that are not found in other works. First of all, these heroes are distinguished by the high skill of the writer, in addition, by their thoughtful thoughts, self-analysis, and also by asking the reader various questions.

The heroes of Ahmad Azam are not silent, they are always busy with thoughts. Conducts self-examination and analysis. He looks for meaning from his surroundings, from his life. "...O God, I will say, "I will live in the same way for a lifetime, and I will continue to struggle, not knowing how to change the sameness of my life" [1:115]. Adib's "What have I done?" This excerpt from the novella named In a word, he is not one of those people who live their days without any meaning. The hero is dissatisfied with the lack of color or the same color in his life. He wants other tasks and events that will give meaning to his life. For this reason, he does not give himself peace. This condition, i.e. self-reflection, inspection, evaluation of the society and oneself from the outside, is clearly reflected in other works of the writer, especially in the novellas of the "Myself with Myself" series. The images created by Ahmad Azam make a deep observation about why they live in life and why they exist in the world. For this reason, they cannot be called ordinary people. As for why, not everyone who lives in this world is able to puzzle over the meaning of their life, why they came to this world, and why they are experiencing these situations. Taking into account these aspects, the heroes of Ahmad Azam can be included in the list of living heroes. Relying on such principles, modern Uzbek writer Nazar Eshonqul evaluates the characters in Ahmed Azam's novellas as follows: "In these novels, we see a relatively new hero in Uzbek prose - a hero who understands his place in society and life, who represents the awakening thought, the awakening self, the

awakening "I". appeared. In these short stories, there is no other hero than "I": neither positive nor negative, the victimizer, the victim, the oppressor, the oppressed, the judge, the judge is the same "I", that is, who talks to himself. man"[2:446-44]. The writer Nazar Eshanqul makes the above comments, and in addition, he says that Ahmad Azam seems to have expressed the entire concept of the generation he belongs to with this image. Literary characters really talk to themselves, and at the same time enter into deep debates. In a number of the author's stories and novellas, in particular, "Myself with Myself", "My Poem About the Homeland I Didn't Have the Strength to Write", "Oying Gardishi", "Tugmachagul", we witness the main character talking to himself. These characters don't communicate with themselves because of their work, because they don't have something important to do, or because they're just lazy. On the contrary, these images reflect on the whole of humanity by drowning themselves in a vortex of thoughts. "Ahmad Azam's heroes analyze the life and activities of himself and those around him, they have a critical and sarcastic attitude. As a result, the writer achieves a deep psychological analysis by showing the conflict in the psyche of the people with whom he is talking, fighting with himself, thinking and discussing" [3:54].

In fact, in the literary works, images appear in different situations. The heroes of Ahmed Azam's works are complex people. These images cannot be seen in just one image. We have explained this situation to some extent through the analysis of the story "The Moon's Flange". That is, the image of the father in the story embodies the image of a fierce and kind and passionate father at the same time. At the bottom of stubbornness and poisonous words, there are cases of burning and burning the fate of children. Such situations are often found in literary stories, which in turn prove that the creator has truly depicted the complexity of human personality.

We also encounter the manifestation of different qualities and characteristics in the same image in the author's story "Year of Repression". The image of the Melissa guy in the work is proof of our opinion. Melissa, who at first oppresses everyone, seems harsh and violent, while communicating with the main character, reveals the turmoil in her heart, the fact that she treats people in this way because of the obligation and the existing situation. The spiritual image of the images, the situation of the time can be understood from the dialogue of the heroes. The author entrusts the dialogue of the characters to reveal the essence of the work. As we said above, through the dialogues, our hero, who we met at the beginning of the story, begins to show aspects that we did not know at the end of the story.

When Ahmed Azam thinks about the image issue in stories and novellas, it is necessary to pay special attention to the fact that the heroes (or main characters) are mostly nameless. Regarding the issue of the anonymity of the heroes of the work, literary critic Komiljon Hamroyev said, "The heroes of the story are addressed with the pronouns Men, You, U, or by their trade, profession, or nickname. "Such poetic image methods served as an artistic tool in examining the inner world of the hero, expressing the

relationship between the individual and the society, and creating new hero images in Uzbek storytelling," he cites Ahmad Azam's story "Tiqin" as an example.[4:76].

In fact, in this story, we see that the characters are called by different nicknames. An example of the main character's appearance in an anonymous state is the story of the writer "Fallen of the Moon". In addition, in most novellas, the main character is not named. This, in turn, means that the main character's situation and experiences are included in the story in a way that is equally relevant to the representatives of the entire society. In addition, by giving a name, the author does not want to make the hero dependent on one name, every reader who reads the work wants to imagine himself in this hero. At the same time, he intends to look at the nameless character as only one name - a person, a person. Maybe that's why, in one of his novels, the hero-author, who began to examine himself, wrote "Why do I depend on only one name?" he "complained".

Another interesting thing can be observed when talking about the images of Ahmad Azam: the characters created by the writer are not only images in human form. In his stories, the writer embodies objects, objects, and animals as images. For example, in the short story "Language of a Lock", an inanimate object, a thing, that is, a lock, rises to the level of an image. Let's list the characters in this novel one by one and give their names to make our point clearer:

1. Adam is the owner of the house.
2. Lock.
3. Those who have lost the owner of the house: a friend who wants to pay a debt, a friend who has become an enemy trying to collect a debt he has given, a girl who wants to touch him, a young man who wants to make a one-sided relationship, a wife, an acquaintance, stranger, dear brother.
4. Cat.
5. A lot.
6. Thief.

It seems that the gallery of images in Ahmed Azam's work consists of diversity. Among the writer's images, there are, first of all, people, animals, birds - various animals and objects. In turn, all these images are of great importance in expressing the idea of the work.

In the work of Ahmad Azam, one image is often contradicted by another image(s), at the same time, that image is opposed to the whole society. In particular, in the story "Edges of Beauty", two characters are contrasted. The main goal of this story is to show the moral flaws in human nature, it is shown through the observations of the narrator. The storyteller is a character who observes at the same time, can make a somewhat accurate assessment of the situation, can distinguish between right and wrong in some sense, and at the same time knows his limits. His human qualities are shown when he is angry with Hebbim's antics and torments himself with various thoughts: "Now tell me, I work in the same place with such a person, I breathe the same air with him... Can I not suffocate?"

I'm suffocating, but the clean air that reaches everyone seems like it's not enough for me..."[5:58]

It seems that the hero of this story is one of those people who are confused about the essence, meaning and principles of humanity. Together with the unsung heroes we mentioned above. The author, like his other characters, tries to convey his thoughts and observations to us through this image. In our opinion, this hero appears as the voice of all mankind in the story, along with the characters of his class. Analyzing the characters depicted in the story, the reader, in turn, looks around and, unfortunately, sees people like Hebbim. Why, even today there are many people of this category around us.

Indeed, the images created by Ahmad Azam leave an impression as a mirror held for the society, to show the defects of the representatives of this society.

In the story, the characters and appearance of the main and secondary characters are clearly revealed through the use of embedded images. The author elevates the episodic image described in one place to the level of the main tool that creates the main idea in the work, organizes the essence and content of the story. It seems that assigning such a big task to a character who is only included in the story in one place makes him the main character in the work. The image of the girl in the story can be an example of our thoughts.

As long as we are thinking about the images created in the work, it is permissible to dwell on the issue of "the image of the author". "The author is not only the creator of the work, but also a character who has independence throughout the work. In other words, the author, along with being the subject who creates the work, organizes and organizes the events described in the work, the participating heroes towards a goal, and also participates in a certain sense, i.e. is considered one of the components included in the composition of the work [6:72]. Urol Nosirov, the author of the book "Creative personality, artistic style, image of the author", while expressing the above opinions, expresses very important views about the image of the author in his work. He emphasizes that the creator of the work is also an image. In fact, in a number of works of Ahmad Azam, the author and the hero seem to have merged. However, this does not mean that the character of the whole image fully illuminates the qualities of the author. The character shows some qualities of the author, some aspects that he wants to emphasize. Urol Nosirov gives a more detailed understanding of this through the following points: "Each element of the work of art reflects the creator's personality and characterizes it. In the work, the author's creative activity is focused on the side of reality, if the author is interested, the reader will understand and absorb this side of the work. That is, the reader understands and assimilates the reality previously mastered by the author in the artistic work" [6:178].

In several stories that we considered, the image of the author was embodied in the character of the narrator in the first person. But in other stories, the image and the author's point of view are different. Accordingly, we can say that the image of the author in the work changes in the process of the image. Relying on the opinions of the

researcher Urol Nasirov, and observing the work of Ahmad Azam, it can be said that when the author's image is as a "narrator", he works mostly in the name of the third person, partially in the name of the first person. "When acting in the name of the first person, his participation in the work is more significant than in the form of the third person. When participating in the work as a participant, although the main idea is assigned to the fate of this hero, when the hero does not have time to see and understand, and when the hero does not participate, the participant in the work leaves the level of "known image" and moves to the state of the subject at the level of the absolute ruler of the object" [6:112]]. These thoughts also correspond to the narrator in the story "Edges of Beauty" by Ahmad Azam. Also, the hero is assigned the task of uncovering the main issue focused on in the play.

Irony, which is a means of looking at the object from the outside, has its place in describing the characters in the writer's stories. Mashhura Sheraliyeva conducted research on the issue of irony in Ahmad Azam's stories, and the researcher's opinions on this issue are extremely important. The heroes of the stories "Little Researcher Hamdamov", "Karim from Almisok", "Unfair Musa" come to a more or less ironic position having experienced the drama of the heart: Hamdamov himself gets tired of the conflict between his inner and outer self, the hero of "Unfair Musa" "humanity" thinks about how many more "muds to pass" and Adham, who is dissatisfied with his "heartbreak", has an inexplicable inner pain to Karim" [7: kh-davron.uz].

The use of a special artistic form of irony is shown in the story "The Man Who Lost His Shadow" by Ahmad Azam. In this story, the author uses irony to describe different characters. First of all, the main character whose shadow has disappeared. "Why does Ahmad Azam present such an unbelievable event and situation to the reader as an artistic event, as an artistic image?" For example, bureaucratism laughs at people who spend their time and life in vain [3:74]. This situation is revealed through other characters who are colleagues of the main character of the work.

The character of Hamdamov in the story "Little Researcher Hamdamov" is also depicted in the work in a unique way. The hero does not know exactly what he wants. He is proud of his "junior scientific staff and working in the academy", but he behaves inappropriately.

"Obviously, the work of a real writer is distinguished by its independence and originality. His works are the product of creativity, which do not complement each other mechanically, but logically respond to each other internally, and on this basis, create, shape, and improve common signs in themselves" [6:115-116]. In the works of Ahmad Azam, we can see this situation through images. The images in the novels and stories expressing the author's views on the human being, in the literal sense of the word, are among the images that complement each other, as mentioned above. These images are collected and serve to express the main concept of the writer in all his works. As an example, let's take the short stories of the author's "Myself and Myself" series. In these short stories, a completely unique image is embodied - the image of a person in different

situations. First of all, let's recall the naming of series of novellas. This series includes seven novellas, which are as follows:

1. "Adam's name."
2. "The silent man."
3. "The man looking in the mirror."
4. "A self-absorbed person."
5. "A person disappointed in his body."
6. "The man who raised his spirits."
7. "The Flowing Man."

We had some thoughts about the first novella in the series. Adding to these thoughts, it will be appropriate if we continue our comments. In this short story, a single name expresses the belief that a person remains a person, no matter where he comes from. The concept of humanity is discussed in the novel through the image of Ahmads united by the name. The fact that the people gathered in the novella have the same name is a sign that their goals are common: "Even though we Ahmads live in different countries, our goal is to live peacefully and freely, that's why we have the same name, let's go back and forth from now on, we will support each other in our difficult days. Let's be together, let's share our joy on good days" [7:32].

It seems that in this novella, the author's hopes for unity, harmony, and humanity are expressed through Ahmads.

The character depicted in the second novella of the series sits silently and communicates with himself. Through this novella, the author shows that even when a person sits quietly, his mind does not remain silent, even with the help of thoughts, a person does not remain still. The man in this novella is confused about true humanity, true humanity. Let's focus on the image's self-conversation:

"Oh you," I say to myself.

"Yes, I am," I answer.

"Who is mine?"

- Me too. You know my name.

"I'm not asking your name, but who you are."

- Who would I be, I am a man.

- I am not asking about your personality, but who you are.[7:36]

In the above conversation, the answer to the question about who he is is "I am a person". In fact, regardless of who we are, we are, first of all, people. Even the character in the novella who talks to himself has not forgotten this fact.

The third novel in the series, "The Man Looking Through the Mirror", depicts a person who is afraid to look into his own eyes, that is, he does not have the courage to face his truth. Through the mirror, it is pointed out that the human child sometimes has to face his feelings and the truths of his life. The novella begins with a series of thoughts about the mirror. The image that is depicted - a person thinks about the fact that he cannot look clearly at his own eyes in the mirror. Then, one day, wanting to see himself, he

looked at his eyes in the mirror: "I looked... and then I shuddered: the eyes in the mirror were not mine. was" [1:64].

A person sees the truth of his life in his own eyes. Dreams, promises, forgotten feelings - all these are reflected in the eyes in the mirror. No matter how much one tries to avoid it, one recognizes that it is time to face them: "The eyes in the mirror were a reflection of my eyes. They were the eyes that believed that when I was a young man, I hoped that we would live like this, and now, seeing that my life is not at all, they are coming to expose me.

I hid my eyes from the eyes in the mirror.

Only one desire in me was to look at them.

...and this desire was getting stronger and stronger.

There seems to be no way out. Something must be done" [1:69].

In the next novella ("The Upset Man"), the hero puts his mind in order as if he were building a house. As a result, he finds his lost feelings. Through the image of this novella, which expresses an unusual situation, the author expresses that he is a statesman with human hopes and high feelings in his heart. Honorable dreams and beautiful feelings are not forgotten, they are called to preserve them and not to lose them at the same time: "If you don't pay attention, your feelings will disappear, if you pay attention, what you lost will come: first a week - ten days, then a day - I became a person who was looking for a feeling in vain [1:55].

The final work of the novel series is called "The Flowing Man". The novella is very small in size, it describes a man who flows with his name.

"I'm flowing in the waves of a melody, I'm coming, I'm floating, floating, I'm going, I'm going, this melody will leave me on which shore, when, when, I don't know, I don't know, I'm just playing this tune myself..." [1:79]

The entire novella consists of this image above. The author gives it as an allegro. Before starting the analysis of the novella, let's comment on the word "allegro".

"Allegro (ital. allergo - happy, cheerful) - in music: 1) fast pace; 2) a piece of music or a part of it performed at this tempo" [8:16]

In our opinion, this novella expresses the landscape of life. This music, which has a special name Allegro, is a symbol of life that is rapidly passing by. And man is the image of a person who is living the life given to him in the flow of this music - life. The waves of the melody are the expression of the ups and downs of life, from which a person floats. So, taking into account all the above points, we can come to the following conclusion:

- The gallery of images in the work of Ahmad Azam is diverse, in the work, animals and inanimate objects are brought to the level of artistic images along with people;
- Through the observation of characters who are constantly busy with thoughts, an opinion is expressed about some shortcomings in society.-
- about the issue of humanity, the quality of a real person, the characters in the stories and novels seem to complement each other;

- in terms of approach to the characters, the image of the author in the work is manifested in a unique way;

- through the images created by the writer, the social life of the author, the environment, and at the same time the inner world of people can be seen.

In general, Ahmad Azam creates images of unusual people in different situations through the above works and encourages us to observe deeply.

References

1. Аъзам, Аҳмад. Ҳали ҳаёт бор...: Қиссалар. Новеллалар. Ҳикоялар. -Т.: “Ўзбекистон”, 2011.
2. Эшонқул. Н. Мендан “мен” гача. Адабий мақолалар тўплами. – Т.: Akademnashr, 2014.
3. Кўчқорова, М. Ҳозирги ўзбек насрида бадиий шартлилик. Филол. фан. д-ри... дисс. – Т., 2020
4. Ҳамраев, К. Ҳикоя композиция. – Тошкент, 2020.
5. Аҳмад Аъзам. Соясини йўқотган одам: Ҳикоя, новелла ва қиссалар. – Т.: “Шарқ”, 2004.
6. Носиров, Ў. Ижодкор шахс, бадиий услуб, автор образи. – Т.: “Фан” нашриёти. 1981.
7. kh-davron.uz
8. O‘zME. Birinchi jild. Toshkent, 2000.