

SOME REMARKS ON THE USE OF PARENTHETICAL INSERTIONS IN THE WORKS OF ERKIN A'ZAM

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Abstract: This article examines the stylistic and functional use of parenthetical insertions (kiritmalar) in the works of the contemporary Uzbek writer Erkin A'zam. Insertions are studied as independent linguistic units that enrich the narrative by adding explanatory detail, irony, and authorial commentary. By analyzing selected passages from A'zam's prose, the paper reveals how insertions contribute to characterization, narrative dynamics, and implicit meaning. Comparative references are also made to other Uzbek prose writers to demonstrate the uniqueness of A'zam's style.

Keywords: Parenthetical insertions, stylistics, irony, narrative technique, Erkin A'zam, Uzbek literature.

Introduction

Parenthetical insertions, or kiritmalar, are a common feature of both spoken and written Uzbek. They function as syntactically independent units that provide supplementary explanations, emotional commentary, or evaluative remarks without altering the grammatical structure of the main sentence (Hamroyev & Muhammedova, 2022, p. 15).

In literary discourse, insertions play an important role in shaping narrative voice and in building implicit communication between the author and the reader. Writers often use them to clarify background information, emphasize irony, or convey hidden meanings. Uzbek literature provides many examples: Abdulla Qahhor frequently employed insertions for humor, Odil Yoqubov used them for psychological insight, while O'tkir Hoshimov turned them into a tool of authorial intimacy.

Within this tradition, Erkin A'zam (1950–2022) emerges as one of the authors who most actively and creatively used insertions in his prose. His stories and novels demonstrate a consistent tendency to enrich narrative flow through carefully placed insertions. This article aims to analyze their function and artistic value.

Methodology

This study employs textual analysis of Erkin A'zam's prose works, with particular focus on Shovqin (2022) and Pakananing oshiq ko'ngli (2009). Passages containing insertions were identified, categorized, and interpreted according to their semantic and stylistic functions.

The methodological framework includes:

1. Descriptive analysis – examining how insertions appear in the text and their formal markers (parentheses, dashes, punctuation).

2. Functional analysis – classifying insertions into explanatory, ironic, emotional, and narrative categories.

3. Comparative analysis – relating A'zam's usage to broader Uzbek prose traditions (Qahhor, Yoqubov, Hoshimov).

4. Interpretive approach – revealing hidden meanings and implicit commentary embedded in the insertions.

This combination of methods allows for both linguistic precision and literary interpretation.

Results and Discussion

1. Explanatory Function of Insertions

Insertions often serve to provide additional background or to explain the situation in greater detail. For example:

Olis bir shahardan kelgan ketma-ket qo'shaloq xabar Farhod Ramazonni shoshirib qo'ygan edi. (Shoshirib emish, ko'p yillar burun boshidan kechgan eski savdolarni qayta tig'lab, nari-berisini aytmaganda, bir maromda borayotgan bugungi turmushini alg'ov-dalg'ov qilib yubordi desa bo'ladi.) (A'zam, 2022, p. 47)

Here the insertion both clarifies the background and introduces irony. Instead of directly telling the reader that the character's past troubled his present life, A'zam allows the insertion to convey this meaning indirectly. This strategy deepens the psychological dimension of the narrative.

2. Emotional and Evaluative Insertions

Many insertions in A'zam's works carry the narrator's emotional attitude toward characters or events.

...Uch-to'rt yil bo'ldi, o'z-o'zidan xalq artisti bilan uzoqlashib ketishdi (endi ilgarigidek choyxona-polovlaru ulfatchiliklar yo'q)... (Boz ustiga deng) bolaning o'zi rosa yoqimtoy. Yuzi ham ko'zi ham kulib turadi. (Uni ko'rganda odam beixtiyor zavqlanib, yoshligini eslaydi.) (A'zam, 2009, p. 122)

In this passage, three different insertions fulfill distinct functions:

The first clarifies the reasons for the character's distancing.

The second (Boz ustiga deng) emphasizes the child's pleasant qualities.

The third conveys the narrator's nostalgia for his youth.

Thus, insertions become vehicles for subtle emotional coloring.

3. Characterization Through Insertions

Insertions also serve as a tool of indirect characterization.

Sur'at o'sha oxirgi marta Toshkentga kelganida (sho'rlik ozib-to'zib ketibdi, sochlari to'kilgan, adoyi tamom bir ahvolda)... (A'zam, 2022, p. 86)

This description portrays Sur'at's declining physical condition. Interestingly, the information is placed in parentheses, suggesting the narrator's desire to soften the harshness of the judgment, as though shielding the character from exposure. Such usage demonstrates A'zam's empathy toward his characters.

4. Insertions and Narrative Dynamics

Insertions often slow down the flow of narration, allowing the reader to pause and reflect. This technique creates rhythm and adds depth to the storytelling. By embedding commentary in parentheses, A'zam ensures that the narrative voice remains intimate and multi-layered, engaging the reader not only with events but with the author's reflective stance.

5. Comparison with Other Writers

Compared with Odil Yoqubov, whose insertions primarily serve psychological analysis, or O'tkir Hoshimov, who uses them to build intimacy with the reader, A'zam's insertions combine irony, empathy, and commentary. This multi-functionality is what makes his style unique in contemporary Uzbek prose (Hamroyev & Muhammedova, 2022, p. 59).

Conclusion

The analysis reveals that parenthetical insertions are not marginal devices but central stylistic tools in Erkin A'zam's prose. They perform multiple functions: explanatory, emotional, ironic, and structural. Insertions allow A'zam to enrich his narratives with psychological depth, subtle irony, and implicit authorial presence.

For the reader, insertions function as windows into the narrator's attitude, offering insight beyond the surface narrative. Thus, Erkin A'zam's prose exemplifies how linguistic devices can become artistic strategies, elevating the communicative power of literature.

Further research may expand on comparative studies of insertions in Central Asian literatures, as well as their evolving role in modern Uzbek fiction.

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