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The Individuality of The Writer in Creating the Character of An Image in A Work

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ABSTRACT

The article analyzes the works of the writer Erkin A'zam "Suv yoqalab", "Jannat o'zi qaydadir" and studies the stylistic research of the creator in creating a character in these works. The formation of character against the background of everyday life, the influence of the period on stylistic research in creating a character are analyzed in this article.

Keywords: Style, prose, character, model, creative individuality, depiction of everyday life, literary criticism.

INTRODUCTION

In modern Uzbek prose, it is important to analyze the problems of the prose style of each writer, the creative mastery of the writer's character in creation skills, the creative mastery of reality and its expression in a work.

In classical literature, the main issue is the struggle of the hero against his own passion. In social realism literature, the issue was posed differently, that is mobilization against those who were not ours was declared. In classical literature, human beings were considered as the children of Adam and Eve. In realistic literature, humanity was divided into two groups: reds and whites, poor and rich also ours and strangers. Therefore, modern literature was deprived of the traditions of classical literature for several decades and the relevance of the topic was considered more important than the poetic idea. Dozens of "hot topics" such as collectivization, industrialization, women's liberation, the development of protected lands, friendship of peoples and the consolidation of the victories of socialism were promoted as the supposed literary trends of each decade and literal works were created according to them. Social issues have always been in the focus of literature but as a result of the extreme socialization of 20th-century literature, the real human figure became invisible, that is a

person was turned into a servant of ideas. Even in the 60years and partly 70years of the last century, the weight of sociality was high in literature, so it was difficult to find a place for the hero's everyday life in the work. This was a feature of characteristic not only of Uzbek literature, but also of Soviet literature. Since the 60years, Odil Yakubov, Pirmqul Qodirov and later Shukur Kholmirezayev began to pay attention to reflecting the full-fledged image of the hero, showing that his everyday life also plays an important role in their works. A group of writers, called the prose writers generation of the 70years - M.M. Do'st, T. Murod, I. Qobul, Kh. Sultanov, E. A'zam, Kh. Do'stmukhammad and others, paid special attention to the depiction of the hero's everyday life in their works.

In the 80years of the last century, literary criticism expressed many opinions about the lack of originality in the prose of the heroes of this generation. Erkin A'zam in his article "Unbroken from the Roots" - "Ildizidan uzilmay" cites an example of Odil Yakubov's comment on the prose of young people: "Odil aka, warmly supporting the research of young people, expressed one wish: "I want them to increase the weight of social content in their works ." The depiction of the hero's life and character against the background of everyday life in the prose of the generation

of Erkin A'zams led to a decrease in the weight of social content in it.

For several decades, it was believed that literature, should be prioritized as a skill. The hero's combative stance was also a extra feature of this. Therefore, the hero's involvement in the intricacies of everyday life seemed strange to most literary people. Erkin Azam explains this situation: "Our understanding of life and literature has changed for three or four years. Our critical brothers distracted us: write about GES, write about BAM, write about big topics, expose, strike! Writing a person was not a picture. He considered it a minor issue. Now this topic has become the main theme. This main topic fully reveals his identity not only with his social activities, but also with his everyday life. The depiction of the hero against the backdrop of everyday life is described in detail and extensively in Erkin A'zam's stories "Javob" and " Other Days after the Holiday" - "Bayramdan boshqa kunlar". For example, when Nuriddin Elchiyev was faced with a difficulties, his summary of his life path is seen firstly in his analysis of his family environment, character and behavior of his wife and children.

Elchiyev's beating by hooligans, that is, receiving a physical blow, is not a very important issue in the work, but the main goal is to show the triangle of man - family - society. His beating is a means to open his spiritual world, his spirituality about world. We see a similar situation in "Other Days after the Holiday". However, in this work, the writer approaches the depiction of everyday life and its impact on the character of the hero more broadly and in more detail than in the story "Javob". It is important to note that Erkin A'zam's later works, especially "Suv yoqalab", "Qarzdor", "Jannat o'zi qaydadir", written in accordance with the directions of theater and cinema, which are completely subordinated to episodes consisting of scenes of everyday life. The direction of life beliefs, worldview, spiritual images of the main characters such as Bolta Mardon, Bahrom Muallim (teacher), Domla are realized in family relationships. In our opinion, the influence of the melodrama genre played an important role in the rise of the image of everyday life to the leading status in these works, which take into account the features of theater and cinema.

The term "melodrama" means a drama synthesized with songs and music, which means that melodrama is close in nature to its forms.

"Melodrama" is a genre associated with the democratic

views of the audience, - writes the Russian literary critic V. Frolov. - (If it is a good melodrama) it grows out of folk, national character traits. This genre which is folk and interesting in its idea, depicts an ordinary person in the family, in the circle of his closest and dearest, expressing their joys and sorrows, family relationships and contradictions, spiritual and moral problems."

The work "Suv yoqalab" consists of thirty-six episodes expressed by means of natural landscape of society, scenery, monologue, internal monologue, dialogue, conversation, dream imagery. Firstly, we can dwell on the national and folk spirit of the work. According to national customs, often when a person reaches a certain age, say, during retirement, a person has a desire to pray. Secondly, an elderly person wants to do some good deeds for those around him, for the neighborhood, for the people and the country. For example, in the novel "Lolazor", when Nazar Yakhshoyev reaches a certain age, he wants to have a beautiful garden and he also involves Saidkul Mardon in this work. With such desires, Bolta Mardon also wants to bring water to the withering gardens of his village. Because of his chairmanship, he had one unfulfilled wish that does not come true in his soul: he could not bring water to his village. He had another unfulfilled wish does not come true in his soul: the dream of "love in his young ages." The mulberry tree is a symbol of this wish. These are the foundations that strengthen patriotism and nationalism in the work. The depiction of everyday life, family relationships and dialogues deepen this patriotism and nationalism and give the plot of the work a special shine. "It is a very difficult task to graft a folk style into literature at the level of style, to raise this situation to the status of art," writes Sanobar Tulaganova. - In our view, the bloodline of Erkin A'zam's style is seen in his ability to transform this folk method into a style to a natural artistic phenomenon." Also, it would be more accurate to say that Bolta Mardon's appearance at the work "Suv yoqalab" is his last work for the people and homeland as a meeting with them before his death - his farewell. At that time, through this work he receives dua from someone, encourages someone, advises someone, teaches someone and comforts someone.

"The next day.

The coffin bearers who buried the deceased are filling the street.

Many people, both familiar and unfamiliar to us from

yesterday, are in this line. This is the son who mourns with a loud voice; this is the “water thief” whose father is ill; they are Hasan and Husan, born within an hour; this is the evil-minded Bazar Sariq who wishes death on others; this is the old man who is in love with the crowd, the idler Jumakul, the husband who has eaten a piece of bread from his jealous wife...

O’rin Jaga is far from the crowd – he comes alone. Without a mustache. It is difficult to recognize him. He wipes his tears with his sleeve every moments.”

In this episode, the folk custom has found its vivid expression in concise sentences: at a funeral, resentment is forgotten, in difficult moments, all good and bad, unite.

This work by Erkin A’zam can be called a domestic melodrama. Because in most of the thirty-six episodes covered by the plot, the main character Bolta Mardon mainly communicates with family members: Bolta Mardon is dissatisfied with the behavior of his eldest son Amir, is offended by the actions of his middle son Kadir, feels sorry for the condition of his daughter Zulfiya, is dissatisfied with his wife, confides in his youngest son Batir. Theoretically, the conflict of the melodrama is manifested in "quiet" conflicts. However, it is closely related to the customs and spirituality formed in the family and society and to the lives of the characters unfolding against the backdrop of domestic life, as we can see in the example of "Suv Yoqalab". It is worth noting that Erkin A’zam’s works “Suv yoqalab”, “Qarzdor”, “Jannat o’zi qaydadir” prove that the genre features of melodrama were improved in Uzbek literature.

The writer’s work “Qarzdor” begins with the internal title “UKA, TOGA, AMAKI, JIYAN...”. The plot of this work, like that of “Suv yoqalab”, consists of several episodes. In the first episode, the lively and folk “rumors” of two women who “came out” reveal Bakhrom’s attitude to Fayzihol and Fayzihol’s family situation. In the second episode, Bakhrom meets his poet friend who came from the city and in the third episode, Bakhrom’s family situation is described in his own language:

“– Grandfather is lying down. There is no one to look after him. Brother is busy, sister is also busy. Then - the army, worries about marriage. This oil was connected but it didn’t work.”

In the fourth episode, Bahrom is taken on a tour of the

classroom where he teaches. In all the remaining episodes, Bahrom is depicted in the context of family life concerns, his running around, his relationships with his brother, uncle, nephew. Therefore, in these episodes, scenes of everyday life are depicted in a folk interpretation. “The Debtor” is written in prose but it is not difficult to translate or translate it into a dramatic form because it has strong question-and-answer and dialogue features. Therefore, we have reason to freely call this work a daily melodrama. When determining the genre of original works, the form elements of some of them and the inner breath of some are taken as a basis. Taking these into account, it is not entirely correct not to call “The Debtor”-“Qarzdor” a melodrama because of its prose expression. There is another reason why these works of Erkin A’zam have not been called melodramas until now. Particularly, theoretical textbooks and manuals published in the Uzbek language usually provide information about only three genres: drama, tragedy, comedy. It is necessary to include tragicomedy and melodrama in this list and study their scientific and theoretical foundations. Thanks to the services of Abdukakhor Ibrohimov, Sharof Boshbekov, Erkin A’zam, we have also created excellent examples of tragicomedy and melodrama genres.

"The Debtor" tells the story of a family’s financial hardship during the transition to a market economy period. In such economically difficult times, the hero of the work works as a taxi driver additionally, to his teaching job to support his family financially but usually Bahrom’s responsibility was to solve the family problems of his mother, brother and other relatives. The husband of his immortal sister leaves his livelihood to fate and does nothing more than work as a maid in a teahouse, his brother goes to work to Russia, gets married to a woman there, forgets his children and this leads extra duties to Bahrom's responsibility to send his sick mother and nephew to the Chess Olympiad... As the poet says, "Giving helping hands to others," - “Birovlarning g’amdani egik boshini silayverib” Bahrom becomes exhausted and eventually "explodes":

Bahrom becomes even more furious:

- Is there another place in this world that is peaceful without problems?! Damn your father! The whole clan and region was crowded into one neighborhood: brothers and sisters, aunts and uncles and cousins! It all touched my soul! Even if you run away, you will still be able to do it! My brother will do the right thing without coming back! Long live Bahriddin!

- Be grateful, my son! Say Asta'furillo!
- Damn your father! You owe everything, you debtor!

"The Debtor" is a compact work. It can be easily read in 30-40 minutes. However, in it, the spiritual suffering, psychology, mentality and lifestyle of a family and society in a precarious situation of transition from one system to another find their real and vital artistic expression.

"A crossroads on a highway through the hills. A checkpoint: a colorful barrier, a colorful booth, a wagon mounted on rubber wheels.

In the near place, under the young willows, there is a small kitchen: a light table and chairs, a passenger's dining room. Around there, there are in the heat of the sun, an "enterprising" diligent woman, wearing a hat that is made from newspaper as an umbrella, is selling all kinds of food: soup, ayran, yogurt, mountain herbs, apples and sweets .

This is not just a simple picture of village life. This picture reflects the real reality of the past ten years after independence. As mentioned above, the difficult lifestyle during the transition from one system to another, the daily life of the villagers and in general, the spirit of the times, are clearly visible. Even today, such scenes are occasionally encountered, but they are not as typical as in the nineties and early two thousandths, in any case, instead of such "eating - houses", cozy and formal teahouses have arisen today.

The genre of the work "Where is the Heaven" is defined as "dramatic work". In our opinion, this term expresses the meaning of a literary type rather than a genre, as if it were a "prose work". If we take into account that family disputes, "quiet" conflicts, disputes over household issues, the opposition of the American way of life to national and folk customs determine the components of the plot of the work, and the high status of musicality in it, then we should call the genre of the work a melodrama. Therefore, the work does not meet the requirements of drama, comedy or tragedy in our experience.

The writer places his characters in the triangle of Uzbek, American and Russian worldviews under the pretext of a family dispute. The lady wants to prepare the whole family for the American way of life, Domla hesitates and in the end decides to stay in Uzbekistan, the promised "paradise life" with national traditions and a sense of patriotism. In

this dispute, his daughter Clara, who returned from Moscow as an orientalist, goes over to her father's side. Although Clara studied in Russia and married a Russian man and often speaks with her parents in Russian or Persian, her national pride and national culture ultimately show their true nature. The writer describes the highs and lows, the black and whites of folk life well, choosing the most necessary, most necessary details of everyday life depending on the situation and circumstances and through them manages to reveal a certain aspect of the characters' manner.

Also, in the comments given by the author, the expression of household details that provide the "weather" of the images of the upcoming event, action and situation: household appliances, kitchen items and everyday necessities - utensils are used intensively and through them the vitality of the characters' behavior is ensured. For example, the introduction to "Heaven is a Rule" begins with the following comment by the author:

"A secluded corner of the stage in front of the curtain. A lady reclining on a light armchair, with quiet glasses on the tip of her nose, a calculator in her hand, is calculating the total something. Under her feet there was a huge suitcase that looks like a chest. The clothes and things taken from it are piled up on the dining table."

At the very beginning of the work, the writer presents the reader or audience with a pile of everyday necessities, clothes. "Light armchair", "quiet glasses", "calculator", "huge suitcase", "clothes", "lash-lush"-small things, "dining table" – all of these, first of all, increase the reader's interest and secondly, serve as a key to entering the general spirit of the episode. Then comes the lady's internal monologue. In this internal monologue, the character's profession, worldview, psychology and character are embodied in her body with the help of household appliances.

"Lady. Four "boucle" suits – seventy-six dollars – three hundred and four dollars. Six sweaters – twenty-eight bucks – one hundred and sixty-eight bucks. Five pairs of "boat" shoes – sixty-six... Price. Forty tights, only forty-four – twenty-two dollars. Salt. Where did the other things go? (He bends down and looks in the suitcase, finally a bunch of shiny bracelets come out. He takes one out of its case and looks at it.) It's going well, though! How many bucks? .."

The author uses the words "kostyumchik" instead of "kostyumchik", "bucks" instead of dollars, "sakkiz koqand" instead of soums, and "tuzu-uv" instead of "tuzuk" in order to exaggerate the individual characteristics of the heroine. As a result, at the very beginning of the work, a sketchy, albeit incomplete, character of the heroine begins to take shape before the reader's eyes. Her "private entrepreneur", her natural whimsicality, her self-interest, her way of passing over the heavy and under the light, becomes somewhat clear.

The creator characterizes each heroine by her social background, profession, and habits. Speaking from the point of view of their goals and aspirations, along with their individual images, their spiritual world, their spiritual world, becomes more and more noticeable. In this regard, the characters of Rahmatullah Jiydaliy, Tursuniy, Klara stand out with their original character, behavior, life aspirations and views. Along with the characters of Domla and Khanim, the main qualities and virtues, shortcomings and flaws, spiritual levels of these characters are revealed against the background of everyday life. The writer does not set these characters the task of solving major social issues or ideological struggles, but aims to show them vividly against the background of everyday life and he has been able to do this successfully.

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