

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHHI (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 30.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Obidjon Bakhtiyorovich Shofiyev

Termez State University

Senior lecturer

Doctor of Philosophical Sciences (PhD), Uzbekistan

shofiyev@mail.ru

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

Citation: Shofiyev, O. B. (2019). The image of the child and the motivation of childhood in Erkin Azam's works. *ISJ Theoretical & Applied Science*, 12 (80), 607-611.

Soi: <http://s-o-i.org/1.1/TAS-12-80-115> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.115>

Scopus ASCC: 1208.

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 teenager, lived 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:

"Бундоқ ўйлаб қаралса, ўтган умрнинг нари-бери тўртдан бир қисмигина Бойсунга тўғри келади. Қолгани – йигитлигу балогат даври Тошкентда кечди. Мана, кексалик сари қадам ҳам шу шаҳарда кўйилаёттир. Нону насиба деймиз-да, а? Бу шаҳри азимнинг ҳар гўша, ҳар қаричи менга шу қадар азиз, қадрдон бўлиб кетганки, ўзимни бемалол тошкентлик атайверсам бўлади.

... Тўғри пайқабсиз, ёзганларимнинг бевосита ёки билвосита Бойсуну бойсунликларга боғлангани деярли йўқ. Акс ҳолда, қалам қурғур юрмай қолади. Умримнинг ўспиринлик йилларигина кечган у гўша ҳар қанча азизу мафтункор бўлмасин, бугун мен учун одатдаги

жуғрофий маскан эмас, адабий-хаёлий бир маконга айланиб улгурган десам бўлади. Макон – кон, бир умр кавлаганингизда ҳам камаймайдиган, туби кўринмайдиган кон!

Сираси, ҳозирги Бойсун шаҳри ҳув болалик зехнимга муҳрланиб қолган жайдари Бойсун эмас, таниб бўлмас даражада ўзгариб кетган. Одамларини айтмайсизми – замонавий, жаҳонгаишта!

Менинг эса, ўша "эски" Бойсунимни қўмсамоқдан, шу соғинччи дostonу китоб қилмоқдан ўзга чорам қолмаган" [1,571-572].

We think it is appropriate to briefly answer this writer's answer, which, in turn, will help us to clarify the subject.

Erkin A'zam started to work when he was still in school. The writer himself writes that at the age of fourteen he wrote a story called "Исмоил" [2,227]. The essence of the stories and narratives contained in his collection book named "Эртак билан хайрлашув" which published in 2007 is that of the events that are reflected in her childhood memories, heart and mind. M. Kuchkarova also mentioned this [2,226]. The collection includes the works of the author between the ages of 18 and 36. The main themes of these stories and narratives are the most

Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHC (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

beautiful moments of a pure and joyful childhood, full of dreams and romantic adolescence.

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 Jalolov. 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 “Саркаш боланинг кундалигидан 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, файласуф Умар, “математик” Акбар эса уларнинг айтганини 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 тиён арақ ичади, Сафаров сигарет чекади, Туробадзе кутубхоначи қиз билан юради, Жосус Ҳожжиқулов “математик”ни ишғирма бир тарсаки урган... ва ҳоказо, ва ҳоказо...” [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 “квадратнинг квадрати нима бўлади” and often uses words “ўртоқлар” 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 наст, сочи суйрак, кўзи тийрак, маъноли боқиб туради. Ўз фанини гоаят севади, 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 “Ламар”, 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 Hamrokulov 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 Hodzhikulov is illiterate, and Askar Shodibek ug’li is a master of literature history, saying that “дарсликда бор гапларни кўчириб ўтиришга одатланмаганман”. We also observe the language in the stories we compare. In the language of works, cynicism prevails. The comment “Саркаш боланинг кундалигидан 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 “тили захар, ўзи ширин жиккақкина”, gives her in marriage. Now, the controversy and controversy will end, and their “fairy

Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHИ (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

tale" will end. This is the whole story in the story. But the purpose of the writer is to show the process of spiritual development in the child's heart. As a rule, adults forget that children have their own unique world, fantasy world. The story of the character, Komil, with respect to Rohat has the respect, affection, love and sincerity of the sisters. He can freely handle Rohat, who 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 "Эртақ 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 ҳам кўрган. Бултур кузакда отаси билан борган эди.

Шаҳарда одам кўп! Машиналар-чи!.. Шапкали, кўзлари қизарган қизганчиқ одамнинг машинасига ўхшамаган, ундан чиройлироқ машиналар, катта-катта!

У шаҳарни яхши кўради. Зиёдек бўлсин ҳали, боради. Отаси айтган. Зиёд акаси шаҳарда – интернетда ўқийди. Икки-уч ойда бир, ферма мудирининг отига мингашиб келади. Кийимлари бошқача, гапларига ҳам тушунини қийин.

Бола кун-узукун дўнг бошида ўтириб шаҳар ҳақида ўйлайди. Баъзан қочиб кетгиси келади. Қочиб ҳам кўрди..." [3,118].

What the kid wants today - dreaming of seeing the city, sounds ridiculous. But when we compare the 70s of the last century and the present one, we see huge differences. During these years, there has been an unprecedented change in the minds, spirits and attitudes of people. There is no difference between rural and urban areas today. Today's kids are able to connect with anywhere in the world through the virtual world. But there is another important point to note. Are we now listening to the dreams of an adult child who is so obsessed with materialistic concerns? What interests them? Creating all the necessary financial resources will not solve the problem. In this

regard, the issues raised in Erkin Azam's 1973 story "Шаҳардан одам келди" are still relevant today.

Hearing the news of Uncle Hamrokul's nephew coming to the village, the town boy bites his dreams. As he grazes in the field, his thoughts and feelings are filled with the desire to see the city man and his sweet dreams about the city. He looks forward to the words of the town man, "Will you go with me?" But neither the city nor the other people pay attention to it. No one is accounted for by the revolutions in his heart. The writer of the child's mental state, who has heard of the departure of the long-awaited downtown man, says: "Бола бўшашиб чўнқайди, юзини тиззаси устида чалиштирган қўлларига босган кўйи хийла замон қарахт бўлиб қолди. Кейин аста ўгирилиб тоғ томонга қаради. Шунда, кезавериб қадрдон бўлиб кетган наст-баланд адирлари, учи найзадек қоялар, оппоқ булутлар қўниб турган олис тоғ чўққиси кўзига фавқулодда ажиб кўринди. Ўша оппоқ булутлар қўниб турган чўққи ортида ҳамон гаройиб бир шаҳар бордек туюларди унга..." [3,124].

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.

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHC (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

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”: “*Мен азалдан шаҳарнараст эдим. Шаҳарни яхши кўрардим, шаҳардаги соя-салқин, озода майдонларни, кенг-катта кўчаларни, кўчалар бўйидаги кўкиш дўкончаларда ширин жилмайиб турадиган оқ пеширли хушмуомала холаларни – музқаймоқни, ичиб қонмайдиган қип-қизил шарбатларни, у ёқдан-бу ёққа гиз-гиз учиб юрадиган турли-туман машиналарни...*” [3,82].

The protagonist not only dreams of going to town like the Child in “Шаҳардан одам келди”, but also tries to make it happen. Shakhshanam Sopieva, the hero of the “Музқаймоқ” and Child Story of Khairiddin Sultanov’s “Олис “Артеқ” ҳақида хотиралар”, “compares an excellent boy with the following: “The character of “Музқаймоқ” by Erkin A’zam is also almost the same as a Superman. But his dream is to get bored in another mountain village, where he wants to go. He relates the age-old approach to the story, describing the events that led to his first visit to the city, eating ice cream and loving the city for a lifetime, and then disregarding the ice cream. Standing in the city with his father, who runs from his father in a “driver’s seat,” or joins Uncle Misha, the town, is a stubborn, unreasonable child. The perfect child is an early adult who thinks thoroughly before doing anything. That is why he refuses to go to Artek even though he does not want to.” [5,59]

In fact, the Child in “Музқаймоқ” stories of “Шаҳардан одам келди” and “Олис “Артеқ” 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, Алижон ҳам эмас – нега “Алик” бўлман?*” [3, 90]). Therefore, the storyteller keeps

his name here too. Only from the other characters’ talk can we find out that the narrator is “Abraev’s son.” It is noteworthy that another writer’s story is also mentioned in “Қор босган давон” by the same storyteller as “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. So 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 is 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 кимсалар бостирма-ю ертўлаларига гамлаб олишган*” [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 often dominated by numbers. The true biography of the writer is reflected in his works. It is partly written and it will be continued” [3, 6].

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 “Анойининг жайдари олмаси”, “Хотира”, “Остона”, “Кўк эшик”, “Файзининг амакиси”, “Қор босган довон”, “Боғбалалик Кўкалош”, “Ватанпарвар”, “Бир дақиқа кўзингни юм” also served as a literary source.

References:

1. 2015 “Parizhdan кўнғироқ бўлгунча ва бўлгач” (Jozuvchi Jerkin A#zam bilan suхbat. Suхbatdosh – Obid Shofiev) / Jerkin A#zam. Jertalabki hajollar. (pp.571-572). Tashkent: “Uzbekistan”.
2. (2014). “Asosij mashfulotim – adabijot, ammo omadim kinoda chopdi...” (Jozuvchi Jerkin

Impact Factor:	ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

- A#zam bilan suxbat. Suxbatdosh – Marxabo Kŷchqorova) / Jerkin A#zam badiij olami (ilmij maqolalar va suxbatlar tŷplami). (p.227). Tashkent: Turon zamin illum.
- A'zam, E. (2007). *Ertak bilan xayrlashuv*. (p.34). Tashkent: “The National Encyclopedia of Uzbekistan”.
 - Davronova, Sh. (2004). Literary process and creative individuality of the writer: Thesis for the degree of Candidate of Philological Sciences. (p.44). Tashkent.
 - Sopieva, Sh. (2006). Khairiddin Sultan's storytelling skills: A dissertation for the degree of Candidate of Philology. (p.59). Tashkent.
 - Tŷjchiev, U. (2011). *ŷzbek adabijotida badiijlik mezonlari va ularning maromlari*. (p.508). Tashkent: Jangi asr avlodi.
 - Normatov, U. (2007). *Izhod sexri*. (p.352). Tashkent: Shark.
 - Jŷldoshev, K. (2006). *Joniq sŷz*. (p.548). Tashkent: Jangi asr avlodi.
 - Ginzburg, L. (1977). *O psihologicheskoy proze*. (p.442). L.: Hud. I-ra.
 - Boltaboev, X. (1992). *Nasr va uslub: Uslub muammosiga nazarij nigoŷ va ŷozirgi ŷzbek nasrida uslubij izlanishlar*. (p.104). Tashkent: Fan.