

The Main Features of Azam Uktam Prose

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ABSTRACT

This article discusses the general aspect of Azam Uktam's story "Khabar (Message)", which reflects the events of socio-political life of the people of Kokand and Khanovot in the last century and the psychology of its heroes, as well as the influence of the "Koran" on the work.

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Nowadays, many literary critics have studied the peculiarities of Uzbek prose and the characteristics of the genre. From the creation of written literature to the very limit of the time and space in which we breathe, man-made masterpieces of art have been recognized by the people of the word. I don't know what others think, but I think there is a reaction to the work that literary critics saying has been left out of the eyes of student criticism. However, the relationship may not always be expressed in writing. That is why the last word about the level of study of a work of art may not be said.

The story "Khabar" by Azam Uktam was published in the 1-2 (joint) issue of "Sharq Yulduzi" magazine in 1995. It is clear that there were opinions and discussions about this work at that time. We cannot come to a final conclusion on this issue just because it is not recorded in writing. Given the views of Erkin Ochilov and Bakhodir Karimov in the articles of the creative prose, the peculiarities of the prose of Azam Uktam are among the problems that need to be studied.

As a lover of Azam Uktam's poems, I could not stand but speak about the story of Khabar "Message", despite the fact that I had repeatedly studied the aesthetic ideal. Only now, even then, from a literary point of view, I am trying to express my opinion as a fan of literary science.

The story of "Khabar" was recognized by the author's intellectuals before its publication. In the last decade of the twentieth century, the story of "Khabar" is a purely enlightening story, in which the heroes are enlightened characters who are beyond the scope of the period and space in which they live in a position of denying the existing superstitious, political rules.

"... his work is not just poetry. Azam Uktam wrote many literary articles, a short story called "Khabar". Nizamiddin Latif signed some of his publicist works. He also worked as a translator and editor."¹

There are also opinions that the basis for the creation and naming of the story is Surah an-Naba in part 30 of the Qur'an. Literary scholar Bakhodir Karim writes about the story "Khabar" in his article, "The Great Voice of the Azam Poet": captures the events of a period full of dangers. The entry of the Soviet office, the elections held in its name, the rich, the oppressors, and finally the aspirations of young men like

¹ <https://oriftoilib.uz/kutubxona/bahodir-karim-azam-shoirning-oktam-ovozi/?imlo=k#>

Akram, who strive for purity and keep the religion free from heresy - all are considered in the story. In "Khabar" it is possible to imagine inner and outer world of different categories of people, such as Akram, Tavfiqbek, Nuriddin qazi. There is intensity in the play; the events are described very briefly. At the end of the story "Khabar", Akram Tavfuqbek was informed that the country had fallen into the hands of the Soviets. That's one of the reasons for the headline "Message." Secondly, in the same letter there is a beautiful translation of the Surah an-Naba from Quran'. It is analysed that the essence of the surah depends in some way on the content of the story.²

The play deals with the tragic situations of our recent past, the contradictions between belief and non-faith of Turkish spirituality. This story, which was not included in the books of Azam Uktam, known only to the intelligentsia of modern Uzbek literature, and was not reprinted, was a novelty in terms of giving a unique style and tradition to Uzbek literature. The author's attempt is clearly visible to convey to the modern reader the life, character, way of life and way of thinking of the people of the recent past, who are not completely alien to the time and space in which he lived in this play.

Before "Khabar", which has a special place in the works of Azam Uktam, many works in Uzbek short stories were created. It should not be overlooked that the story is a medium-sized epic work, one of its main features being that it has different interpretations in literary science. "Short story is a genre that has a larger and more complex narrative form than a short story in terms of coverage of life events and happenings. It chronicles a certain period of a person's life."³ The main aspect that determines the uniqueness of a story is not the size. In the story, a stage in the life of the protagonist is captured. The protagonist is at the center of the story and in this respect, the protagonist becomes the target for the story. It can be said that in this respect all the events in the story are organized around the protagonist.

The story feeds from the position of the protagonist, appearing from a thousand and one angles between time and space, searching for its own image. This fact does not require proof. After all, the events, details and images of any story serve to reveal the image of the protagonist in the center in different aspects.

The story "Khabar (Message)" is divided into three parts. Rauf Parfi's poems "What's left on that side, what awaits me on this side" were chosen as epigraphs to the work.⁴ This seems to be a reference to the fate of human creation in the so-called past, present and future. This gesture is also the basis for revealing the fate of the protagonist Akram in terms of the past, present and future.

The center of action of the story is the village of Khanovot. Although Akram is taken as the protagonist in this story, which seals the life, hardships, thoughts and psychology of the villagers during the war years, but each hero is the main character with his actions, spiritual maturity and deeds of faith. At the same time, each hero's own past, present and future have a separate meaning and a logical basis. This determines the specificity of the story in a way that contradicts certain traditions. According to some laws, we do not understand and all the protagonists of the story are equal partners in what is happening around them - the cause. Each of the images has its own philosophy, tragedy, in a word, a way of life. The fate of any hero has not come to an end and is not left in the middle. The fact that each plate, each emblem has a certain beginning and a logical ending is a testament to the skill of the writer.

The story reflects the tragic end of the Kokand tragedy for the people of Khanat.

In the first scene, the front lands of the village are used for labor. Their minds were occupied with a dream, "to return home." In the second scene, in the minds of the people who have returned from labor, the laws of society are built on injustice, and the faith of the idol is to punish injustice and to resist injustice.

² <https://oriftoilib.uz/kutubxona/bahodir-karim-azam-shoironing-oktam-ovozi/?imlo=k#>

³ Hotamov I., Sarimsakov B., Russian-Uzbek Explanatory Dictionary of Literary Terms, -T.: Teacher, p.234.

⁴ Azam Oktam, "Khabar" story // Sharq Yulduz magazine, 1995, issue 1-2.

The protagonist of the play is Akram. The story begins with Akram's return from labor. On the way to Yangikurgan, the protagonist meets dandy Tavfuq and compromise Egambergan from Tashkent.

Everyone except the imam of the mahalla is happy with Akram's return. After the night prayer (Isha) in the mosque, Akram was thoughtful and not as anxious as before reassures the imam albeit a little. He orders Akram to recite after Hufton (Isha). When Akram begins to recite, the color of the imam fades:

Azam Uktam interpreted the process of formation of Soviet policy through the anxiety, fear, and unconscious fear of the heroes.

The image of Akram, Qazi (Nuriddin qazi) and Tavfuqbek's way of life become clearer in the place called Khanovot. The observer's gaze falls on these three images. In fact, all Khanates have a separate way of life. At the same time accustomed to the same lifestyle. Grief united them, grief compelled them to get used to it. There are no separate psychological images in the story, the character of the images is not assessed in a certain sense, but rather is assessed by describing the mental state of the protagonists that occurs in any situation. That is why the tragic breath reflected in the story reaches the reader quickly. The reason is that the tragedy of lust comes first here, and thus the image of a man being tested in the horrors of war. This aspect is one of the factors that increase the value of a work of art. This quality is reflected in the characters in the "Khabar (Message)". Unfortunately, Akram is not beyond the scope of such a definition. The author has an unnatural character in the image of Akram, in contrast to the interpretation of images such as Makhsun, Qazidada, Khudaybergan, Tavfuq. This encourages the reader to think more deeply, limiting his one-sided approach to the protagonist.

Every hero of "Khabar" has the signature of the period in his soul and life. In a sense, this is due to the so-called "heart-soul-time" conflict between people. These contradictions are conveyed by the author through the psyche of the representatives of the nation who, in the middle of the twentieth century, went to war for freedom, for faith, for pride, and mourned after them. The play skillfully expresses how much the concepts of different values, such as death, homeland, faith, love, belief, change under the influence of the fire called life. It is also possible for the reader to discover new conclusions about man and life under the influence of the work.

So, based on the above theoretical views, it can be said that Azam Uktam is seen as a prose writer who contributed to art through the work "Khabar" as a follower of its own traditions.

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