

ERKIN AZAM'S SKILLS OF EXPRESSING PERSONAL SPIRIT (BASED ON THE FILMSTORY "ZABARJAD")

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ANNOTATION:

The article reveals Erkin Azam's skill in creating character and depicting moods with examples based on the filmstory "Zabarjad". The system of images in the work is analyzed. The author's personal conclusions are based on the opinions of well-known scientists and young researchers.

Keywords: genre, filmstory, image, character, symbol, character.

INTRODUCTION:

There are a number of principles in fiction that evaluate a writer's skill, including the writer's figurative thinking and how he sees the world and his ability to create an image. The deeper and more relevant the imagery in the artist's work, the higher the artistic value of the author's work. Because in the images, the author also shows his emotional attitude to the being. A work that embodies the writer's emotional response meets the delicate requirements of artistic criteria and plays an important role in conveying the work to the reader, reading it with understanding and feeling from the heart. In literature, the term image is used in two broad senses: broad and narrow. In the broadest sense, an artistic image is any element that is seen, felt and creatively processed by an existing artist, while in the narrow sense, it is the image of a human being in a work of art.

"At the heart of literature that seeks to understand existence is the image of man. Because man occupies this position. Therefore, it is natural that fiction is the main tool in the

perception of existence in fiction" [5, 97]. There is an artist who has stepped on the threshold of literature and says that if I write a great work, the whole thing will be reflected in my work. To this end, he seeks to fill his works with artistic elements, to create his own aesthetic ideal. In this case, the ultimate goal is to create a character that is well-crafted and artistically influential. "In the character, the writer's attitude to people and life, his aesthetic assessment of life events is obvious. Character is the carrier of the author's aesthetic ideal" [4, 199].

Erkin Azam is a writer who has won the hearts of literary lovers with his works and characters of different character. Most writers write dozens of short stories, novels and fall out of the literary "scene" without finding their own way of depicting life events and portraying human beings. Erkin Azamov showed his style in his first story - "Year of his father's birth". His protagonists are distinguished by their unique appearance and style of speech. The protagonists of this condition seem to melt a little at first for students accustomed to gentle, smooth-spoken characters" [2, 48].

The uniqueness of the heroes created by Erkin Azam is that the characters described by the author are not people of any literary, life or romantic mood, they are people of today, who differ in their place in society, age and gender. The closer you get to the characters in the writer's works, the more familiar and challenging they will seem to you; it's as if you're always on the street, in the neighborhood, at work, around you, seeing, knowing, recognizing.

So, to what extent did the masterful use of such words reveal the character and spirit of the characters in his works? What aspects of the human psyche can be seen in a writer's work, including a filmstory? In what ways is the writer's skill recognized in this process? Below we will try to answer these questions in connection with Erkin Azam's filmstory "Zabarjad".

The name of the filmstory is derived from the name of the protagonist: the word "Zabarjad" means pink, strong, precious stone. These subtleties of meaning are a sign of Zabarjad's determination and will and the figurative meaning is symbolic.

Among the works of Erkin Azam, the filmstory "Zabarjad" is distinguished by the mental process of the protagonist, the constant variability of this process, the constant development of thoughts, feelings and experiences, the emotional contradictions. This work is rich in spiritual images and has attracted the attention of many literary critics. Zabarjad takes a new approach to the image of women in Uzbek literature. In this play, the author does not portray the Uzbek woman as shy, modest and shy. On the contrary, his rebellious spirit, his inner contradictions, his struggles, creates the image of a free-spirited person who lives by listening to his feelings, not by accepting fate. Through this image, the writer reveals the sweet dreams and pains of the Uzbek woman hidden in the shadows, said Gulnoz Sattorova, Candidate of Philological Sciences [2, 60].

The work begins with Zabarjad's secret meeting with his "silent" friend. In fact, this is not a conversation, because only Zabarjad speaks there. The main point of the story is told here and the rest serves to clarify, reinforce, exaggerate and prove the writer's purpose. The presentation itself is both a question and an answer. "A girl named Zabarjad ... shall we call her a girl now ..." This immediately gives rise to

the idea of a heroine. If we follow the next lines, we will see that the struggle inside Zabarjad is a struggle of mind and heart. In this struggle, a secret encounter eventually takes place because the mind overcomes the mind.

The porcelain watermelon in the middle is not cut with a knife (only the hand of the butcher is visible), it splits in two. It's so red! Zabarjad grabs a watermelon and separates his "heart" and stretches it out on the table and puts it in his friend's mouth.

Even the details of this scene can deeply reflect the character, spiritual world and mood of Zabarjad. The watermelon's knife-like rupture explains that Zabarjad has been flooded to this day, that he is exploding, that he can't stand it when he finds a loved one and that he has to burst because his pain is "ripe."

The fact that the watermelon is "split in two" means that there is a struggle between the two sides - the mind and the heart.

The fact that the watermelon separates its heart and touches it is a sign that Zabar has given his heart and soul to this person. But it doesn't just surrender the heart; He "puts the heart of the watermelon in his friend's mouth."

What does that mean? The fact is that nowhere in the work do we see a "silent friend" speaking in unison. Only Zabarjad speaks. We see that Zabarjad himself called "silently" several times, but he did not even talk on the phone and did not spend time with Zabarjad.

His love for Zabarjad is not evident in his actions and no matter how hard we look for him, we cannot find love for him. Therefore, it is unbelievable that this silent man invited Zabarjad to a secret meeting. It is known from Zabarjad's actions that he organized this work himself. The house also belongs to his friend Dilyan. That's why he "puts" the heart in his friend's mouth.

Even in the last part of the work, there are the following details that explain Zabarjad's mental state: Zabarjad says goodbye to silent

and looks out of the window and says that they will not meet again. Then "Somewhat (cigarette!), Like Chafer, flies into the depths of darkness and the car door slams shut." Somewhat - a cigarette - is a spark of hope in Zabarjad's heart. Zabarjad said goodbye, yes, but inwardly he was waiting for his "friend" to return, to express his love, to show kindness, to say at least one sweet word. But unfortunately he did not return. He threw the "Chafer example somewhat " in the darkness and left. The fact that the spark flies into the darkness of despair - the despair of hope, the slamming of car doors - are important details that help to draw the psycho-psychological picture of the closing of the doors of the emerald and the fact that "no man sees this threshold anymore."

"Writing is a way to the heart, to draw the image of the soul" [2, 57]. In recent years, the writer Erkin Azam has made great strides in revealing the human character and psyche of the writer and has achieved new successes. We have already seen that through the filmstory story "Zabarjad" the writer's ability to create a character, to feel the subtle vibrations of the character's psyche, in turn, was able to directly convey to the heart.

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