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DESCRIPTION OF HUMAN'S SPIRIT IN “ANOYINING JAYDARI OLMASI” STORY BY ERKIN A’ZAM

Abstract: In recent years, prose, including storytelling, has focused on bringing man to the center of the work as a human being, to reflect it in all its complexity. Today's hero is not a performer who, like yesterday's hero, "breathes" in the direction of the times, but a complex who wants to change the environment, "change the air", tries to understand himself, sometimes suffers and sometimes fails to do so. is a person. Our prose writers are reluctant to put their heroes in the pen, trying to listen to their hearts, trying to bring them into the field of work with all their humility and superiority. The article deals with the spiritual image of the heroes of Erkin Azam.

Key words: Tragedy of the person, spiritual image, self-awareness, motherhood, well-being, inner and outer world of a person, vital need, sense of kindness.

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Introduction

The concept of man is the concept of an independent society and a new person who is its driving force. That is why today the spiritual and moral issues determine the psychology of stories. At the same time, the appearance of conflict in them creates more problems, such as self-awareness and coping with personality flaws.

First of all, it should be noted that man is the most unique and unique miracle created in eighteen thousand universes. The amazing thing is that man is also creative. For this, in his heart there is a symbol of zeal, courage and fighting potential. Therefore, the main purpose of this article is to reveal the essence of the soul, not human society.

II. Literature review

Human is alive with human. After all, a person who is lonely will either suffer a tragedy or drown in a whirlpool of grief. Memories, on the other hand, adorn a person's life and inspire him. Especially childhood and youth memories. Erkin Azam's 80s product, “Anoyining jaydari olmasi”, is so beautiful

because it is full of such vivid memories. The work does not describe or condemn the time, place or officials, but describes the whole of humanity through the image of the life and character of an ordinary person. In the story, a person's personality, psyche, inner world, thoughts are embodied in the image of a country boy - Ramadan, free from pride and arrogance, far from material interests. Why Ramadan? What is the meaning of the name chosen by the author? Could a different name have been chosen for the protagonist? Ramadan is the greatest, holiest and most honorable month in the Muslim East. All Muslims and non-Muslims will be in prayer this month and will be free from their sins. Babies born this month are called Ramadan. But we have no information that our hero was born this month.

III. Analysis

Every work created in literature is a product of the creator's life, experiences, real or fictional images, and therefore each protagonist in the work is the child of the writer. One of the three duties of a parent in the development of a child is the naming of the child,

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which contributes to the development of the child. A true creator must also choose a name that illuminates the characteristics of the protagonist. Erkin Azam has achieved this.

The work begins with the story of Ramadan's arrival in Tashkent to read from Boysun. The author describes the character of the protagonist in the first sentences of the work: "He comes at the same time every year - in the spring days, when the snow falls from the ground and the crazy winds begin; joined the winds and came in with a storm like the wind. Suddenly. On his shoulder - yes, not in his hand, but on his shoulder - a broken suitcase with the word "Barnaul" on both sides, with a narrow smile on his left eye "[2; 99].

Expressions such as "crazy winds, stormy winds, sudden, narrowing of the left eye, smiling awkwardly", "throwing his suitcase, spreading his arms wide, shouting like a child, cheerful, carefree" through which we get complete information about the inner and outer world of the protagonist.

Chastity, purity, and modesty are compared to childhood. The author also exaggerates these features of Ramadan by chanting two words that are incomprehensible in his childhood, but have been imprinted on the heart for a lifetime, and to renounce it is to renounce oneself - "Chantramore!" and selects "Kalamakatore!". And this explains that the hero has a high heart.

"Ramadan does not fit into the city, it does not fit into the city," he said. You will be ashamed to go out with him. On the way, he makes a lot of noise, attracts everyone and makes a lot of noise. The dictionary is also antique: the tram is called "three pennies", the taxi - "pulyutar", the restaurant - "registron". God forbid that there should be a photograph on the road - he shouts like a fool who has found gold: - Look! Come on, bro, let's take a portrait! "What do you do with a portrait?"

"As a reminder." One day, when I grow up and my nose goes up, I say to myself, "Look, we were friends." [2; 102]

In fact, Ramadan is not suitable for the city, and even in the environment in which he lives, it is probably the only feature of it. But this Man, who is pure in heart, let alone hurting anyone, who does not even think about it, who does not chase after words, does not fit in with people.

Anyone who wanted a "weak Ramadan who had never hurt a sparrow in his life" would be deceived, would laugh at this "stupid idiot," and would be distracted by the thought of pleasing a stranger. Even a "naked, simple" Ramadan who believes in the rumors of a speculator and confesses all his sins will be imprisoned for someone else's guilt.

As mentioned above, people in the guise of Ramadan do not fit into society. To people, they look stupid, crazy, or naive. People are so immersed in the swamp of deception, nightmares, and pride that even

without them, life is not life, and people who do not have such qualities have no place in society.

There are even those who try to save their loved ones from disaster. An example of this can be found in an excerpt from the work:

- "Has your brother been a spy before?" Then I will probably never apologize for what I said:

- "If he's engaged, how do I know?" He is not my brother, we are just neighbors, fellow citizens.

- "Is that so?" He called you my brother, my close brother! Can you tell me now that you are not my brother?

- ...

- "All right, let me," said the detective, signing the summons while giving, in a cool tone.

- "If you can, let your family know - the court next Friday." Yes, don't rush. He doesn't say anything about you. "I'll have a brother. I slept at home for two nights," he said. I stared at the investigator"[2, 106].

A human child may change spiritually under the influence of life lessons and decide to live differently, but in practice it is very difficult to get rid of yesterday's habits and skills, to become a completely different person! Throughout the story, we acknowledge this once again in the process of expressing the cruel truth of life.

IV. Discussion

We are glad that this character in the work has a sense of goodness, self-awareness, an attempt to get rid of the artificial appearance, at the same time he cannot get out of the whirlpool that he understands, he wanders helplessly without realizing his noble intentions, evokes a feeling of pity. You will regret how many internal and external obstacles there are in the path of goodness and human happiness in life.

It turns out that even in the area of so-called family and domestic life, which we are talking about, there are many opportunities to discover and discover the meaning of life. For many years, writers have been encouraged to focus on the expression of "serious topics", "major socio-political problems", and the issue of "showing the protagonist at work". Observations show that today people are more fascinated by films, stories, and narratives about everyday life puzzles than by works that raise major socio-political issues on serious topics. This type of TV series and films, which were created abroad, became very popular because, although not artistically high, it was adapted to the mood and spiritual needs of the people. Today, people are tired of politics and social demands; they are deeply interested in the problems and riddles of everyday life close to their hearts, the mysteries of the essence and nature of the person that are manifested in everyday life, in family relationships.

This same spiritual need is reflected in our prose today. Most importantly, the principle of a new

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approach to the issue is growing. Human personality, will, psyche, sentimental moods in it come to the fore.

One thing is clear from reading the work: the real image of a person is his spiritual wealth. The instability of the protagonist, his laughter in his depression, and his spending all his time with his friends are the true manifestations of his humanity.

It is a real spiritual victory when a person's inner world moves independently of the outside world. Otherwise, it is a spiritual tragedy for the inner world to give up on itself and submit to the outer world. It is from this point of view that the writer examines both characters: "I woke up last night with a cough. He was coughing hard, choking like a peg on a concrete wall. "My daughter?" I fell asleep. I woke up my wife and said, "Get up and look!" I said. My wife, who went to the other room and called my daughter, said, "Hey, it's the neighbor's child!" he said. I fell asleep immediately."

Why is that, Ramadan?

There was a phone call to my house last night. From your neck. An uncle of one of our compatriots has died, and they want to release him in the morning, and if possible, we should tell this to his nephew. "We disturbed you all of a sudden," he apologized again and again. "Iloya, have a son of ten, bless him," he applauded. Exhausted from work, I thought to myself, "My nephew's house is on the outskirts of town! When

I was released in the morning, I went and told him today, and I called his office in the morning, but he couldn't get to the funeral. "It was clear he couldn't reach it, but... So, I have a phone in my house! I'm tired of work! Why is that, Ramadan? What would you do if you were me?" [2; 118].

The author describes Ramadan as follows: "It is possible to repugnance or dislikes it, but it cannot be disliked." Unusual in the eyes of others: this man, who looks like a flower, a simple, a mother, an apple, has not lost his identity, whether he is a deceiver or a helpless person, he does not distinguish between them, he keeps his promise, his promise, standing, compassionate, stranger or hash - this spotless, unassuming real Man who knows everyone as a relative will be an example to all of us throughout the story. It is safe to say that the author was able to achieve the desired success with his work.

V. Conclusion

Literature goes hand in hand with tragedy. The art of speech is prioritized by its call to find a breath of life and vigilance between tragedies. It is therefore appropriate to regard the tragic spirit manifested in today's stories, narratives and novels not as the result of depression, but as a pass and an obstacle that the SELF-seeker will inevitably encounter during his long journey.

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