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## FIQRAS (ARTICLES) IN ARTISTIC PUBLICITY OF ERKIN A'ZAM

**Abstract:** *The fiqras (articles) which are entered to the collection “Ertalabki hayollar” (“The dreams in the morning”) of Erkin A’zam, are analyzed in this article. The important artistic and publicist features specific to them are illuminated in this article.*

**Key words:** *Erkin A’zam, artistic publicity, fiqra (article), social problem, moral and ethical problem.*

**Language:** *English*

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### Introduction

The novel, stories and narrations of the Uzbek people's writer, Erkin A'zam, aroused intriguing debate and observations among the literary community, as well as his artistic publicity was so alive, and it attracted the attention of many researchers. In particular, almost 140 publicistic creative works' samples of the author have been collected in the collections of “Jannat o'zi qaydadur” (“Where is the paradise”) and “Ertalabki hayollar” (“The dreams in the morning”). As soon as his “Ertalabki hayollar” (“The dreams in the morning”) book which were collected his “clear base” works which were printed in press during the next quarter century, published, a series of reviews in the press were printed [4, 37-41; 5; 3; 7; 8, 127-130; 10]. The leading features, critical spirit, their culmination of the artistic publicity of Erkin A'zam, his articles and conversations which directed to the enigmatic issues, were admitted in all of these reviews.

### Materials and Methods

In this article, we are going to give attention inscriptions and articles of Erkin Azam which are published under the name of “fiqra”, are small by their size, but their meaning are equal to the atomic power. Thus, more than 40 fiqras (articles) of the author are included in the chapter “Shap-shap degancha...” of the collection “Ertalabki hayollar” (“The dreams in the morning”). It should be separately noted that Erkin Azam wrote the fiqras (articles) fitting to the ream “Muharrir minbari” (“The editor's rostrum”) of the “Tafakkur” magazine. They are incredibly compact

by their size, but their meaning is powerful. If we say with expression of Abdulla Kahhar, they have “the power of the atom”. In particular, dozens of fiqras (articles) of author such as “Boy bo'lay desangiz...” (“If you want to be rich...”), “Inson o'zing” (you are human yourself), “Shoshmasdan shoshiling” (“Hurry up without unhurriedly”), “Uyat bo'ladi” (“It will be shame”), “Jannat qidirib” (“Looking for the paradise”) “Jonajon ukaxonlar” (“Dear brothers”), “Hoziriylar” (“To be present”), “Maniy kasha sog'inchi” (“Miss of semolina”), “Zarchopon” (“Golden chapan”) attract with devoting to important spiritual, moral, daily and social problems which exist in social-daily life. Erkin A'zam destructively strikes a blow to the things which happen for blazer in the Uzbek national life. In particular, he criticizes the traditions such as wearing chapan, making dolly-tubes which are given as the present in jubilees and weddings. The publicist wants the abolition of such unnecessary customs which occurred in our nation's life. For example, the author asks the question that what is the importance of the “Zarchopons” (“Golden chapans”) which will be given as the present for the jubilee, in our life in the article of the author “Zarchopon”. It can also be seen the frivolous, critical spirit specific to artistic creative work style of Erkin A'zam in his fiqras (articles). For instance, the writer writes: “But do not think that this links only with golden chapan. Golden chapan - is a sign of respect, our saving tradition, of course. Also, it is not all. Unfortunately, these type decorum which are like hypocrisy, are many in our national life! At this point, a lot of dissatisfied and disadvantaged dolly-tubes

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which are sent to the Hayit holiday of bride for being famous and etc.

Surprisingly, we have come to the twenty-first centuries with such brilliant “dolly-tubes”. Is it progress or fall?

Are you fifty, or sixty? “Yelkani shaylayvering...” [1, 173.]. As we have seen, Erkin A’zam asks should we abandon such unnecessary traditions, and he try to open “the eyes” of the nation. In general, critical view, analytical analysis to the problematic situation are clearly seen in every firqa (article) of Erkin Azam. For example, the author criticizes “the myopic people who think only about today” in the article “Hoziriylar” (“To be present”). Erkin A’zam strongly criticizes “the contemporaries, who are beginning to live in the mood of today” which increased in the people of the transition period, in this firqa (article). The author concludes the article with a publicist call that “let’s live with the worries of tomorrow, do not live with only worries of today.

Also, “Uyat bo’ladi” (“It will be shame”) firqa (article) of the author is one of the articles which attracts the attention. The article begins with the recitation of the article “Uyat” (“The shame”) of our teacher, Abdulla Kahhar. Erkin A’zam does not mention the article of Abdulla Kahhar about “Uyat” (“The shame”) as only fact. This article begins with sensual sensation memories which the author felt himself at the time, when the writer personally read the text of this article by television and showed it at the first time. In particular, he writes, “There is the article titled “Uyat” (“The shame”) of our teacher, Abdulla Kahhar describes ethics as being a distinction between man and animal.

I first heard the content of the article from the word of the author on television. Then, at that time the actual social and cultural problems are not given attention, but it is true that I wonder the teacher's emphasis on a certain ethical topic, and especially when we are listening to him at every step in our childhood and youthfulness, is so great”.

Why did Erkin A’zam come back to this topic again? He applied again. The writer him self answered this question in the firqa (article). The writer emphasized that living with shame is them ost important feeling that separates man from the animal.

When we look at the author's firqas (articles) as a whole, we can see the moral, ethical, and social problems that the writer has to think. For example, the writer criticized the people who were “stone is lighter” in the “Hoziriylar” (“To be present”) in the transition period.

He wrote about the names and surnames which are still in correctly written by orthographical aspect in the Russian language in the documents, in “... Ov”, “...Ov”, “-vich”, “-vich” firqa (article). The writer sees the national identity in the name of a person. That's why the writer writes the following: “Finally, does the national self - identity begin with us, our own name, and surname of everyone of us? How can the person who knows himself, tolerate when his name is called with destructive, distorted or misplaced names? Right, there are some formalities of this work - the time, the wish need. But do you think it's a good thing to do it, and what will we tomorrow tell our descendants?!”<sup>1</sup>. “In general, the call to his contemporaries and nation is clearly shown in each firqa (article) of the writer. The artistic publicity of Erkin A’zam attracts the reader’s attention with its figurative, impressive language. Let’s take a look at the author’s firqa (article) “Namkashlik” (“Becoming moisture”). In that case, the publicist compares the wall with the someone who will take everything with him: “You know, if the foundation is not solid and the necessary precautions are not taken, the wall will moist, salted, gradually, its plaster fall rumble, consequently, one day it will ruin.

Some people look like such moisture wall. They are “moistened” by the wind of summer. Because the foundation is fragile, slow. If you say something about somebody, they immediately take it themselves, wail and begin to take action against you”<sup>2</sup>. Erkin A’zam adds even short legends and proverbs from the samples of folklore to the text of the article in order to be impressionable, pithy of the content of the firqas (articles). But these insertions are not only for writing, filling the pages. These insertions serve to increase the artistic-publicistic quantity of firqas (article). The author provides a more educated and influential of firqa (article) through giving the legend about “Ibn Arabiy” in the firqa (article) “Namkash”. Also, he also uses a folklore proverb in order to conclude his thoughts after a short exposition of legend: “Who fears sparrows, does not sow millet, if someone becomes a student to Gulxaniy and writes sayings, if someone describes the sky and the universe, about fantasy, who will write the real life? If people read such works, will not they become from another planetarium?”

Erkin A’zam criticizes “worship, believing spiritual pyrs” social illness in the firqa “O’zim o’qimaganman, lekin – zo’r!” (“I did not read it myself, but it is great!”), he tries to attract the attention of the contemporaries to the social discomforts such as Westernism, imitation, avoidance in the firqa (article) “Munosib bo’laylik” (“Become conformable”). If we look into the base of

<sup>1</sup>Аъзам Э. “...Ов”, “...ов”, “...-вич”, “-вич” / Эрталабки хаёллар. - Тошкент: Ўзбекистон, 2015. - Б. 182.

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abovementioned fiqras (articles), the author encourages us not to deviate from national ground and nationalism in every fiqras (articles). In short, the writer destructively streaks a blow to the culture as crowd, the thinking as crowd and the imitation as crowd. The writer exposes social illnesses such as double-dealing, hypocrisy in the fiqra (article) "...Biri dilda" ("...One in the Heart"), he seriously criticizes the fake ambition in the fiqra (article) "Zar yamoqlar" ("Golden patches"). It is said in this fiqra (article): "One day Pushkin said: "Glory is a golden patch which is being shown in the trousers". Does a person which has golden patch in trousers, be called a person?"

When we talk, we tell: if the country's stage and the world stage are occupied with truly creative work, intelligence, not with dishonesties in the mask of the national honors, it will be honest and eternal" [1, 205.]. In our look, artistic and publicistic ideas about serious problems, such as the crowd which is being happened in the process of globalization, collapsing of the nation, deviation from the national earth, national identity of Erkin A'zam become more and more intricate, it is embodied in the novel of "Shovqin" ("The noise") as an artistic novel, a hybrid images. Because, the writer describes masterfully the terrible tragedy of hybrid images which happened in the process of approaching of cultures, art, people with each other, integration in the novel "Shovqin" ("The noise"). As we have seen, fiqras (articles) in the creative work of Erkin Azam remained in the form of a one-page or a half-page simple publicistic commentaries. On the contrary, many global, universal problems and ideas in fiqras (articles) served as the base for creating the story, novel, narrative in the creative work of Erkin A'zam., which is a great story, novel, story.

He exposes the negative features which have increased in our contemporaries who are exposed to egoism, selfishness, and indulgence in the "Marhamatsiz tomoshabinlar" ("Ungracious viewers") fiqra (article). He criticizes the robot people who cannot think independently, in the "Farqi bor! Bor!" fiqra (article). ("It does not matter!") "This type person is called "a zombie" in a worldly term. The robot who is runned somebody, weak-willed, slave and can not think freely. They are also called mankurt.

I have a nephew, a brave young man, and a student – he studies at a famous institute. But you ask any question, his answer is the same: "It does not matter". "Are you going to institute tomorrow or your day off?" "I do anything you say. "It does not matter". "Do you want to continue your study here or go to a village when you are finishing your studies?" "It does not matter" [1, 214.]. As we have seen, Erkin A'zam efficiently uses vital facts in the text of the fiqras (articles). As you can see above, he gives fact the tragedy of those people who can not

think independently, with vital example which we see in the character of his relatives, the above mentioned fiqra (article). We conclude as follows as a result of the in-depth study of the literary-publicistic composition of the fiqras (articles) of Erkin A'zam, together with the imaginary artistic language, vital issues and arguments are given in a very compact, concise way. It is possible to understand that every fiqra (article) which the writer created, is written with compassionating about the wounds and illnesses of the period. For almost ten years the fiqras (articles) of Erkin A'zam have become a brand of "Tafakkur" magazine. But in recent years, the importance of the fiqras (articles) which are removed from the "Muharrir minbari" ("The editor's rostrum"), has been evident that the writer gives attention to the actual problems in time despite many years have last.

The vital and literary examples are given very much in the articles of Erkin A'zam. The writer showed as the sample of his life using some vital facts in the article titled "Insoniylik mezoni" ("Humanity Scale") that kind and sincere have been losing. This vital fact is given as example in the article. "Here is an example of mine. It will be twenty-one years, every time I go to my birth town, Boysun for my holiday, then I come back with a stingy surprise: "What happened? Where has mercy and charity gone to someone before?". My poet friend Usman Azim wrote poem about these thought and opinions and he concluded as the follows: "Ketib qopti Boysundan Boysun! ("Boysun left from Boysun!")"

It seems clear to the visitor. It seems that your relatives who were on friendly with each other when you came to the last time, are more composure for some reason, and that there is not close friendship between relatives and friends... Thus, it is extraordinary situation. You can not understand in spite of you think of it. You'll learn yourself how to calm down: "Hayot o'zi shudir-da!" [1, 65.]. ("That's life!")

Certainly, it is glad that new good traditions which are suitable to new period, have appeared and the old ones are getting richer in shape and content, but the episode given in this part occurs in every time of life. The writer approaches to this problem with particular way, the writer gives disappearing the people from each other, becoming reserved them in his memory with vital fact. He sees himself in front of reader's eyes, his relationships with his parents, his brothers; his relatives are shown in vital image in an associative way. Only then the author's attitude will be shown towards this social illness. The writer describes his reaction to this negative situation with literary facts. The couplet "Ketib qopti Boysundan Boysun!" ("Boysun left from Boysun!") in the poem of Usman Azim's poetry, describes reaction of the writer to the social disrespectfulness which is being criticized by a figurative image, a fictional fact. We feel tease, a critical spirit in his thought "Hayot o'zi shudir-da".

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We see that the writer has a negative reaction to this situation and encourages the reader to think with this idea. The definiteness, honesty, fairness, and kindness specific to the personality of the writer are clearly shown in the center of all the publicistic works of the writer which the writer attitude his reactions to the social reality and the problems of it.

The writer analyzes that how level the mercy has been losing in today's or such increase of pragmatism which is built on the basis of these calculus, with many examples of concrete vital facts in this article. In particular, he writes that: "I have a friend, Shaymardon. His last name is Kudratov. No, he is not hero with you, but the other, a simple Kudratov. He often calls me and asks for my condition. He also invites me to the guest, and talks interesting conversations. I always go back to him with pleasure. Actually, I am terrified at first: "He has some trouble. One day, he will bring thick handwriting to me: "Please, you will see this my creative work and you will print it, my brother".

Well, it is not summer. There is not work for my writings. It just looks such a man. Thanks to his father. I'm glad. I wonder what's going on. Look, how level

we achieve! So, lust, accounts join to our mercy and kind. "The tobacco is yours, the fire is ours" [1. 66.].

### Conclusion

The author once again reaffirms in which level the criterion of humanity is using this vital fact in the article. The tease helps to the writer that he achieves effectively to express his attitude to the social imperfection (human dignity, self-esteem, built on the basis of calculus) which has been criticizing, by means of figurative image, tease, allegory in the part "Sizdan ugina – mendan bugina" ("The tobacco is yours, the fire is ours"). This feature is personality inherent to the nature of the writer Erkin A'zam, his poetic mindset, and his artistic creativity.

The vital facts which are listed in the article, are gradually positioned and they can not be separated from each other. The fact which is the composition of the article, and the of logical-sensitive thinking trend require one another. The publicist has clearly defined the nature of the events which have been discussing, the essence of communication and relations among them by means of methods such as analysis, synthesis, and induction, deduction in the scientific and theoretical creativity.

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