

TEACHER EXAMPLE

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ANNOTATION

The path of teachers in the formation of the literary and aesthetic world of the writer.

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To create his own creative style, Adib deeply absorbed the work of his predecessors A. Kadiri, A. Kahkhor, Oybek, G. Gulom, A. Mukhtor, S. Akhmad, Sh. Kholmiraev and their individual artistic skills. He dedicated several memorial articles to one of the founders of the Uzbek realistic narrative A. Kahkhor, whom he considered his mentor. They are called "Honesty and Courage" (1987), "Brave Guard" (2007). Erkin Azam is a person who saw A. Kahhor in real life and interviewed him. In these two articles, the author tells the memories experienced in life and felt by the heart. The articles embody the image of Abdulla Kahkhor, who left a deep mark on the literary and aesthetic world of Erkin Azam, as "Truthful", "Brave", "Persistent person", "Honest", "Literature enthusiast". For example, Erkin Azam recalls his memories of A. Kahhor and writes: "It seems to me that I see a symbol of truth, a symbol of truth itself in the face of Abdullah Kahhor. He is an example for every creative person as a courageous and steadfast person who never shied away for justice both in life and in creativity and never bowed to anyone until his last breath" [1.292]. In the formation of his literary and aesthetic world, Erkin Azam absorbed the qualities of "Truthfulness", "Courage", "Fortitude", embodied in the images of A. Kadiri and A. Kahkhor. In his articles about the teacher Kahkhor, the author also expresses his personal attitude to the work of this writer. In particular, the mentioned article deals with the novel "Sarob" by A. Kahkhor and the role of this work in the life of Erkin Azam: "Sarob" is one of my favorite books, I cannot get enough of it. I can't tell you how many times I have read it and how many times I will read it again. I consider it a rare and inspiring work that, for certain reasons, reflects the darker side of the life of the intellectuals of the controversial twenties. Our honest critic Azod Sharafiddinov is a thousand times right when he calls this work the "second peak" in our literature after the novels of Abdulla Kadiri! But how can such a cave boy like me know the artistic value of the Mirage and the correct interpretation of such a complex image as Salim Khan!

Erkin Azam, in his second article dedicated to A. Kahhor, highly appreciates the sincere realism and bold words of the writer: "Abdullah Kahhor never claimed to be an angel. As we imagine today, he was not always surrounded by his faithful disciples and was not surrounded by his associates. Slavery, all those who once scolded the writer, pain in the body, wrinkles on the face are no longer in life. However, he still has many "enemies". Adib didn't harm them personally, most of them he didn't even see. Nevertheless, nevertheless...

The "badness" of Abdullah Qahhor is his ruthless pen, his uncompromising hatred of some copies of his works and his bold words that he honestly spoke on the path of purity of life and literature!" [2.296].

In one of the episodes of the program "People Among Us", in an interview with Erkin Azam, journalist and young writer Sarvar Toraev recalls the assessment of Sh. Many years ago, in 1967, we were in conversation with Usmanba, Mohammed Rahmon and Abdullah Kahorni. At that time we were small children, this saying stuck in our ears, everyone analyzes it in their own way. As far as I know, Abdullah Kahhor did not come to Surkhandarya, he did not see it, it must have seemed to him a desert. Many people, both the inhabitants of the valley and the inhabitants of the capital, consider Surkhandarya to be such a deserted place. Surkhandarya consists of a very remote oasis, steppes and mountains. When Abdullah Kahhor said "such places", it is a little ambiguous, whether he said it in the sense of praise or in the sense of surprise. At the time, it was impossible to predict. Now in our country there is a song, dombira, bakhshi, several large works. Although Termizi, scientists and poets came from Surkhandarya. Also in Surkhandarya, bakhisi is well developed. Shukur Kholmiraev became the first writer of the Shura era from the Surkhandarya oasis, who raised Uzbek prose to a new level. When I was younger, I didn't know that Baysun's name was Shukur Kholmiraev. In my childhood imagination, Baysun did not become either a poet or a writer. The desert, Kolmok steppe ate in Alpomysh, holy places such as Bibishirin and Ketmon chopdi in Farkhod and Shirin, remote places, mountains, steppes in Baysun, in a word, beautiful nature, special climatic conditions encouraged us to write. Nobody told us "you will become a writer", "you will become a poet", "you will go to a club". In our time it was a tradition to read books. Uncle Murad, Usman Azim, Nadir Net

The second article of the writer, dedicated to his teacher Askad Mukhtar, was included in the collection "In memory of the contemporaries of Askad Mukhtar". This article describes the memories of Erkin Azam about Askad Mukhtar, the relationship between a teacher and a student, warm memories of his teacher, life events. The article quotes a poem by Askad Mukhtar "Where and where he is, my life." Erkin Azam at the beginning of the article writes that he first met Askad Mukhtar as a poet through a radio loudspeaker installed in the center of Baysun. The article tells about the writer's lecture on the novel "Birth" at a reader's conference during his school years. In the course of the article, Erkin A'zam briefly describes his life and emotional thoughts about working together in the Guliston magazine and about the intense work processes that took place in the editorial office. The most interesting and touching part of the article is the scene where the writer drew a coffin on paper for Erkin A'zam, who visited him while he was in the hospital. Another impressive story is related to the letter that Askad Mukhtar wrote to his student: "I showed this letter to many people, I read it to many people. in my folder, my constant companion. This went on for three or four years, until the paper wore out. The year went by my side. [4.313.] These life events about the fate of this teacher's letter will deeply affect the reader. Erkin Azam highly appreciates the mature artistic skill and rich artistic language of Askad Mukhtar, who lived all his life in the Shura regime and worked in the socialist realist creative method. The more I read, the more I read. amazed. If you look at the juicy language and clear images! This is a well-made work that even such a Karakalpak writer as Manaman would envy. If you remove the "red" places, the tragic circumstances of this story, written forty-five years ago, will form the basis of works of world literature !

If only there was such a work in your creative life! These thoughts are an assessment of the work "The Tale of Karakalpak".

Erkin Azam's third article about his teacher is titled "Heavy Paper Jeweler". In literary criticism, Askad Mukhtar, in the course of his ongoing work, wrote many novels, short stories, short stories, dramas, examples of literary journalism, and even worked a lot on literary translation. E. Azam, who continued to give the lines of the life of Askad Mukhtar, who lived in the bosom of this hard work and constant creativity, gives the definition of "Heavy paper jeweler": "A real artist does not write a single letter on the tip of his hand. He does not know how to write. His creative conscience does not allow .when it is necessary to write and draw, he always does it diligently, using his experience to the best of his ability. No matter how experienced, no matter how talented he is, this is his job! He knows that the translator of his heart is this white paper, from afar with unpleasant words that his heart did not dictate. Writing is a sin. Writing, especially creative work, is always difficult, because "paper is the hardest thing ..." (words by Askad Mukhtar).

The teacher himself always approached verbal work - writing with such great responsibility. Thus, the artistic experience of the great creators of our national literature became the basis for the formation of the literary and aesthetic views of E. Azam.

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