

**EXPRESSION OF THE PERIOD AND THE HUMAN CONCEPT IN LITERARY PROSE****Literature**

**Keywords:** period, person, human character, influence of environment, two systems, humanity, image, point of view, symbolic image, belief.

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**Abstract**

This article analyzes the role of epoch and human concept in literature, and the impact of the environment on revealing the character and essence of images, based on the works of the free man.

The period and the human problem have always been and still remain central to literature. Periods make certain changes to human character, but cannot completely change its essence. Weak and polite characters are often exposed to the effects of the transient environment, but in the stable characters, the resistance to periodic and environmental influences is strong. From this point of view, the study of the works of Erkin Azam is particularly characteristic. The reason is that in most of his works, the writer reconstructs the construction of conflict and plot based on the same time and human relation. It is a feature of all of his prose, dramatic, and scriptural works. Also, the heroes of Erkin Azam are living in two regimes - Soviet and independent. The main idea of these works on different topics is to study humanity and to marvel at the various manifestations of human miracle. Another thing that unites them is modernity, while also avoiding temporary "weather". While the interpretation of reality is sometimes dominated by a very demanding approach to life, all of the stories are captivating with their original sincerity.

From this point of view, Erkin Agzam's "Pedestrian" story and the image of Berdiboy draw attention. In some ways, Berdiboy reminds a believer in Chingiz Aitmatov's White Ship. Both of them regard civilization as the embodiment of the old traditions and values. Although these two characters live with different life goals, they are at this point in common. After seeing his daughter, who lives in the White City, tells his oldest daughter, Bikey, and his wife that life in the city seems like a prison sentence. Unlike the old man, Berdibay is a stubborn, stubborn and stubborn man. Berdiboy sees in the progress of the time that kindness is rising between people.

The author looks through the image of Berdiboy through the eyes of a man who lived one and two centuries ago.

"Now if our brothers live in one place, for example, in our grandmother's garden - in the steppe, we are like a hut, a fortress!" Put what we found in a pot in the evening, rush and stay together! Well, if your grandparents lie down, let them live in our time ... There is a saying that if the sisters were sent to a hospice, it would be a warm, cold, good or bad day. If that were the case! Then the kindness, brotherhood, and fatherhood would be different." [1]

The period and the problem of humanity have always been central to the literature, and it has been widely used. Periods make certain changes to a person's character, but its whole essence

cannot be changed. Weak and gentle characters are quick to respond to the third environment, but in recovery, the cycle is more powerful and the environment is more vulnerable to impact. From this list, the study of Erkin A'zam's works is characteristic. Conflict and plot builds on the foundational relationship between the present and the human being. This is a unique feature of this uniting prose, dramatic, film script. Also, Erkin A'zam heroes of the two regimes - the people living in the council and independent. The main idea of these works on different topics is to study humanity, to marvel at the spectacular variety of human miracle. The only thing that unites them is that they are modern and are free from the current "weather". Although reality seems to be a desperate attempt to make a living, the stories of the story have always impressed anyone with a genuine sincerity, and the important thing is that they don't get bored.

From this point of view, the story of Erkin Azam's story "On foot" (piyoda), and the image of Berdiboy draw attention. In some ways, Berdiboy reminds the old man Mumin in Chingiz Aitmatov's "White Ship" (Oq kema). Both of them regard civilization as the embodiment of the old traditions and values. Although these two characters live with different life goals, they are in common at this point. After seeing his daughter, who lives in the city, tells his oldest daughter, Bikey, and his wife that life in the city seems like a prison. Unlike the old man Mumin, Berdibay is a stubborn and obstinate man. Berdiboy sees in the progress of the time that kindness is rising between people.

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The writer imaged Berdiboy in a deserted area far from civilization to justify the appropriateness of character and circumstances. Even the arrival of the car is a big event for the village. It is necessary to look for the character of Berdiboy to find a discrepancy between the dreams and the reality. Here's how Berdiboy looks at a lamp that has become a necessary part of our daily life: "After all, that's how the trouble came! If it were not, the radio wouldn't work or the television wouldn't shown! If it wouldn't be then there was no such trade in Berdibay's head. Why the human produce it? What would he have done if he had been sitting quietly for a day before he had trouble himself? [3]

Berdiboy's point of view is the attitude of the past to the present, the future. We often look to the past through the present. From this point of view, Berdiboy's actions and thoughts are unusual.

In his article "The Period of a Hero," literary scholar I. Hasanov draws attention to the story "Piyoda" of Erkin Azam: "Such controversial, endless thoughts ... with the past, present,

acceptable, timeless, and universal. In this heroic world, extreme personalities are blended, crossed, and monolithic. Let us separate the present, the acceptable, the eternal and the human from this world, how stinking, strangled would be it... ”

In addition to traditional images, Erkin Azam uses effective symbolic images and episodes in the artistic study of time and human concept. In fact, Berdiboy is also a symbolic symbol. The writer uses this image to delve deeper and more precisely on the present and the human factor, which is why it is so unusual to look at the present.

Questions like what we have achieved and what we have lost like painful question that link many of the writer's works. The hero of each piece seeks answers to these questions, goes on to differing ideas, looking for meaning and logic in reality. As a result, we can see the steady, unstable, multicolored features that are able to withstand the winds of the time, and who live with the passions of the passage. In the “Wedding of the Poet” the following remarks by Jasur the poet reaffirms the ideological leitmotif of the time and the human factor in Erkin Agzam's works.

In one of his poems "Wedding of the Poet", the writer concentrates on the events of the repression and independence years. In the years of repression, those who lay bricks on the tomb of the poet with the slander, now, when the time is changed and the poet is justified, will now applaud him as if he had done nothing wrong. In this story, Erkin Azam creates the image of more than a dozen hypocrites and villains. As time and time change, these images become more and more complex. The crowd probably meant that. There is only one person in the work who can resist this crowd - the image of a young poet. While times are changing, it is not a belief that one's mind can change. The writer has been able to portray a bitter truth: there are many poets, scholars, statesmen and so on, but there are few who do not betray their own faith or beliefs when it comes to the sword.

In human society, changing times is a natural and legitimate process as the seasons change. Persons with mature personalities, those who are self-conscious, that is, stable characters, remain true to their originality during these transformations. Throughout his conscious life in the drama "Where is the Paradise", Jurakul Mulla has served the science of the era when the essence of savings is saturated. He made mistakes, as did every human being, and served his time. However, after independence, he goes against his own ideals and becomes a "singer" of the new era. He realized that he had lost his life. Bolta Mardon served as the chairman for many years in the novel "The Water Side", fulfilling the demands and ideas of the past, but the human and faith in him had not died. He has come to understand the common people, their two indefatigable peers, who has pity for them, and protects them when necessary. Bolton Mardon was not happy with the way he lived, but he was a suffering character who lived between the two regimes.

It is not enough to read only one of his works in order to understand the characters created by Erkin Azam because the character he creates in one piece seems like a logical continuation of the character created in another. Askar, Berdiboy, Bahrom, and other characters, such as Bolta

Mardon, Jurakul teacher, Abdulaziz aka, and Rasul, who have different characters in their works, have many character traits.

The role of Nuriddin Elchiev in “Reply” (Javob) story plays a special role in defining the period and human concept. It is not a mistake to say that the objective attitude of reality, its philosophical view of life, the interpretation of this image of the essence of human life has reached a new level in the work of Erkin Azam.

“Elchiev is not a philosopher. However, a human being draws proper conclusions. Consequently, everyone in the world is a philosopher; everyone has his own beliefs and beliefs. He has heard somewhere that in order to realize this, human beings must at least once in a lifetime be subjected to a severe trial and a severe shaking. So that his eyes may be opened. Otherwise, the world will be gone in the wrong direction.[4]

According to the laws of life and literature, every obedient and mute man will rebel at least once in his life. The pain that has accumulated over the years in the heart, in the darkest depths of the soul, will "explode" into the surface. One of the most obedient and mute characters in the literature, Chingiz Aytmatov's "White Ship", is a rebel against the old man. His behavior during that rebellion amazed everyone, for no one had ever seen him leave that balance. Even though Nuriddin Elchiev in the answer is not a submissive or mute, he is also a man who, with the flow of life and contentment, goes through the world, as the writer says, blindly and erringly. The writer carefully analyzes the changes taking place in the psychology of the character, in the spiritual world, carefully examines the way of life, its ups and downs.

It would be appropriate to call Nuriddin Elchin the term "little man", which is often used in Russian literary studies. He became a student, loved, married, raised children and housework, and went to work and back like everyone. This modest, humble man is a ready-made handicapper at a wedding party, and the flow of life stays the same. After being severely beaten by a gas and water problem, he sums up his life, good and bad days, and looks at himself and others around him. What he realized was that he had lived a simple life. Living ants, typical of ants! My stomach is full and my body is full,” he continued. Although Elchiev was beaten and the physical pain quickly went away, it paved the way for mental pain. He began to look for the root of his tragedy in his character: “Humility is good, but does the reward for it sometimes look like an insult to charity? After all, it is difficult to live by trusting others. He is an unreliable thing. It is a cool breeze, a cool example - it is nice when blow, but don` t forget it may not blow.”[5]

The plot of the story “The answer” is episodic episodes related to certain characters that exacerbate the tragedy of Nuriddin Elchiev. These episodic episodes are sometimes separate, but sometimes combined, extending the scope of his tragedies and emotional anguish. One of these places is associated with his son.

It is worth noting that the dialogue between Nuriddin Elchiev and his son Kamoliddin is one of the most difficult and culminating points of dramatic work. In it, father and child, yesterday and today, the conflict of obedience and rebellion is at its highest.

Don't you marry?

"Get married me," said Kamoliddin, now looking at him. He made this statement so calmly and straightforward, that it sounded like "take a ball" or "buy a bike", and Elchiev shuddered in amazement.

It was the first serious conversation between the father and son on the subject and in general. Elchiev suddenly noticed that he was not ready for a conversation, and noticed that he was alert. The boy is not asking for a ball anymore, he is not asking for a bicycle - he is asking for a wife. True, open. You can either take it or give it to me. What if a son asks his wife for a look at his father? If Elchiev had been, he would have been ashamed, embarrassed and gone to the ground. However, this boy...

By the way, he is no longer a boy - a man of pinkishness, formally a man. What can he do now if his father does not make a sound? Here's her father asking, and she answers.

"Get married," repeated Kamoliddin again. "Munira. Haydar uncle's daughter. If they give me..." [6]

Dialogues in the Erkin Azam's prose are different from the dialogue of other prose works and are similar to the dialogues of drama and tragedy: question and answer. These questions and answers are similar to a sword-fight: an attack, a defense, a defense. The dramatic appearance of the writer's prose is evident here. The writer's subsequent convergence with cinema and theater is, in our view, linked to the expression of dramatic circumstances in his prose.

The nearly four-page father-son dialogue, as we mentioned earlier, is an important part of Elchiev's tragedy. The character of Kamoliddin is reminiscent of Mumin-Monkey's character in the story Guli Guli. Sustainable characters do not absorb the transient qualities of the period, but these transient traits are highly contagious for emerging traits.

The environment that surrounded Nuriddin Elchiev - his children, family, neighbors, and colleagues at work - has violated his life-style. His humility were so great that he could not defend his dignity. The irresponsibility, indifference, and selfishness that have become commonplace for the time and environment have transformed Nuriddin Elchiev into a completely different person. Prior to these questions, Nuriddin Elchiev himself was a man who, like many others, was living in his stomach. When Elchiev was in hospital and understood the root of his tragedy. This is how the work ends. However, the most important thing is that the hero realized himself in endless thoughts and memories. At the end of the work, he concluded that it was time to answer life's questions in a timely manner. This is a new character.

It is well known from the history of humanity that during the most difficult times of life, the character is illuminated with all its contradictions and complexities, and often conflicts occur in the human psyche. The plot of Erkin Azam's works "Where is the Paradise ", "Debtor", "Shajara" is important because it covers these situations and raises problems of time and human relations.

In the prose work, the image is a certain image of a human being and is not merely a copy of a person's life, but rather an artistic reflection of the writer's perception of a person living under certain conditions and circumstances. The analysis of the above works confirms that it contains the most important and characteristic features of a person of a particular period and environment.

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