

Some of the Creations of Olim Otaxon Specific Characteristics

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Abstract: This article talks about a series of short stories of the writer Olim Otakhan. Some of his works are analyzed and the creative features of the author are discussed. The author's translations are also acknowledged throughout the article.

Keywords: Olim Otakhan's work, style, symbol, genre, originality, translations.

Writer and translator Olim Otakhan was born on April 12, 1951, in the Chachichman neighborhood of the Beshyogoch district of Tashkent. He studied at the evening department of the Faculty of Philology of TashSU (now the National University of Uzbekistan) (1969-1974).

He started his career as an editor in the current "Turkistan" newspaper (1969-1970). Advertising editor at the film distribution office of Tashkent region (1971-1974), freight forwarder at the Tashkent National Musical Instruments Factory (1975-1979), then editor at the main editorial office of the State Committee of Television and Radio of Uzbekistan (1980-1992), editor-in-chief of the dubbing studio of Uzbekistan Television (1993 -1998) worked in his duties.

He is considered one of the talented writers who entered Uzbek prose with a new voice and new interpretations. The first story of Olim Otakhan called "Waiting" was published in the November 7, 1967 issue of "Tashkent Akshomi" newspaper during his school years. This was followed by the short story collections "Childhood Pigeons" (1981), "Evening Dreams" (1986), "A Song About Free Birds" (1988), "Rogue Streets" and "Selected Works" (2021). One of the unique aspects of Olim Otakhan's prose is that the writer's artistic truth prevails over the reality of life in the stories and events he writes and writes. A series of the writer's stories, along with the creative impulse of young artists who are just starting to create, have caused many debates and discussions.

The scientist begins with a clear indication of the time in question in Olim Atakhan's story titled "The Sun on the Edge of Gulzar". A story that begins "in mid-October" gives an indication of how long it has taken for the events to return to the starting point, ie "three months since". In order to reveal the situation of the hero of the story Muayad to the reader, showing the time and responding to his discharge from the hospital with the decision of the council allows to imagine the situation in a certain sense. The story is based on events that took place quietly. Focusing on the characters, two names are mentioned: Muayyad and his wife Zarifa. Muayyad's brother, mother, and doctor are also mentioned, but not named. They only appear occasionally in the course of events. The author pays very little attention to dialogues in the story. The doctor's conversation with Zarifa, the conversation between Zarifa and Muayyad two or three times, and a single conversation with Muayyad's mother are given. Internal monologues are almost never given. While reading the story, you can be sure that the writer mainly aims to introduce and narrate all the events to the reader. Because the author's language is leading in the story. Such leadership of the author's language can be observed in other stories and stories of the writer. By studying them comparatively, it is possible to observe the artist's unique style of avoiding dialogues as much as possible. In addition, there is an attempt to bypass the factors that cause the work to become long and boring, such as the self-talk of the characters. In addition to the reasons mentioned above, it can be considered one of the stylistic features of the writer that the information and images are presented mainly in the author's language.

The author's story called "Deserted Streets" contains more symbols and symbols than other stories. This story is taken from the author's collection of short stories and short stories, published in 1990, entitled "Adoksiz Kochalar". At the first reading of the story, it is difficult to get to the essence of the meaning, to understand the underlying philosophy of the story. In short, this story does not reveal its secret to the reader in one reading. The symbolism begins with the title of the story. Why "Deserted Streets" is not a deserted

street. Based on the events described in the story, the reader initially has some difficulty in making certain conclusions. One of the reasons for this is the intricate depth in the story. This complexity, philosophical depth, ambiguity is reflected in all of Olim Otakhan's creations in one way or another. In addition, the writer gave dialogues and information from the characters' language in short forms in his works. Various cases of images, comments, comments and images are explained in detail by the author. In "Deserted Streets" we can see that the events of the image are given only in the language of the author. The story contains many symbolic images and allusions, such as autumn, evening, crows, wind and dust, tired branches of trees. "The street has become a lifeless statue again." Abandoned night houses look snoringly at the haunted street with dim eyes; The tightly closed doors are opened with a creak or creak, and inside - in the pitch-dark corridor, it seems that people suddenly run out of breath. Pieces of dirty paper blown by the wind flutter under the tree like eggshells... the window frames are covered with thick dust, the sidewalks are covered with frost, rags and branches are scattered everywhere". It can be understood from the passage that the story is told in a dense and dark manner. At the first reading of the story, it is difficult to understand what the writer wants to say. This is evidenced by the fact that Olim Otakhan invites his reader to observe, encourages him to think, and in this way he refers only to the reader himself to draw a conclusion.

In our view, "Desolate Streets" seems to depict the scene as a result of the policy of the Shura policy towards all the union states, especially Uzbekistan, shortly before the story was written and during the time when the story was being written. The atmosphere and situation of that period, transferred to symbols, and the artistic expression of the society, together with the reflection of the society, seem to inform the reader of the spirit of the period. It is natural for the reader who starts reading the story to wonder whether it is necessary to present in the form of a story a scene that is not difficult to imagine, and more precisely, a view that is difficult to attract in one reading. By comparing the story written based on the spirit of the time and that period, the reader can find answers to the questions that arise in him.

In the stories of Olim Otakhan, the theme of childhood and the images of children are frequent. The most noble and real feelings, such as the innocence, purity, cleanliness, honesty, and sincerity of childhood in the stories, and the way of expressing life's reality, which is not like that of other creators, the style of narration and the complexity of comprehension, are fundamentally different from the creators of their generation. The writer's stories such as "Qasam" and "Ibrahim" can be a clear example of our above words.

Certain aspects of the writer's style can be discovered in the short story "Adoksiz Kochalar". In the reader, the events at the beginning of the work create the impression of ordinary stories. The main unnamed character seems a little boring. But as a result of the development of events, it forces the scattered thoughts of the reader to gather together. He remembers the sequence of events from the beginning of the work, and with increasing interest in the progress of the plot, he hastens to finish reading the story, to find out what the culmination of events will be. Olim Otakhan served to develop the taste and level of the nation's readers with many stories and anecdotes.

In addition to being a talented writer, Olim Otakhan is also a translator who has made a great contribution to enriching our literature by translating the best examples of world literature into Uzbek. Especially Russian, Latin American, European and Japanese literature Fyodor Dostoevsky's "Innocent" (1985), "Strange World" (1988), Jack London's "White Fang" (2011), Julio Cortázar's "Endgame" (2018), "This is how we love Glenda" (2018), Yasunari Kawabata's "White Flowers" (2019), Fyodor Dostoyevsky's "Letters from the Dead House" (2020), and other beautiful translations have not yet fallen from the list of favorite works of literary fans and creators.

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