

NATIONALITY IN THE CREATION OF GAFUR GHULAM'S

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Annotation: In this article, Gafur Ghulam's work as a mature creator of Uzbek children's poetry, customs and national traditions is analyzed. Peculiarities observed in the poet's poetic skill are substantiated through the study of a number of poems of the poet. It is shown that G. Ghulam skillfully used lof, a comic-humorous genre of folklore based on exaggeration, to individualize the speech of the characters. Certain theoretical generalizations were made from the opinions advanced in the article.

Key words: nationality, values, customs, children's poetry, satire, humor, exaggeration, didactic, poem, verse, praise, askiya, oral creativity.

Gafur Ghulam (May 10, 1903 – June 10, 1966) was an Uzbek writer and poet. He was born on May 10, 1903 in the Korgontegi quarter of Tashkent city in a peasant family. Gafur Ghulam, who was orphaned by his father at the age of nine and his mother at the age of fifteen, was educated first in the old school and then in the Russian-Tuzem school. In the fall of 1916, Gafur entered the university. After the death of his mother (his father died earlier), he had to work. After trying many professions, he finally got a job as a typist in a printing house, and then studied at pedagogical courses. He graduated from the Tashkent Pedagogical Institute. From 1919 to 1927, he worked as a teacher, school director, chairman of workers of the Spiritual Union, actively participated in the establishment of an orphanage. The autobiographical story "Shum Bola" (1936) clearly describes the artist's childhood and life in Tashkent at the beginning of the century.

Spouse of Olmos Gafurovna – Akhmedov Qudratilla Akhmedovich, who died in 1995, was a famous statesman of Uzbekistan. His son is Ulug Gulomov (October 1, 1933 – March 15, 1990), nuclear physicist, academician of the Academy of Sciences of the Uzbekistan SSR, director of the Institute of Nuclear Physics of the Academy of Sciences of the Uzbekistan SSR. Son – Kadir G'ulomov (born on February 17, 1945 in Tashkent), education – nuclear physicist, correspondent member of the Academy of Sciences of Uzbekistan, director of the Institute of Solar Physics, later – the first civilian minister of the Minister of Defense of Uzbekistan (from September 29, 2000 to September 18, 2005) until November)[4][5]. Daughter – Olmos Gofurovna Akhmedova (Gulomova), born on July 3, 1938, artist, museum director. Gafur Gulyama, has three children, Durbek Qudratillaevich Akhmedov – doctor of economic sciences, Zhorabek Qudratillaevich Akhmedov – irrigation engineer, Gavharshodbegim Qudratillaevna Rustamova (Ahmedova) – candidate of historical sciences, political scientist. Daughter – Tashkhan Gafurovna Yoldosheva (Ghulomova).[1;37]

Academic poet Gafur Ghulam is an honored writer of adults and a favorite creator of children. Talking about Gafur Ghulam's connection to children's literature, it is worth mentioning his works created especially for children. After all, "Prize" (1940), "Poems" (1946), "Tongotar spoon" (1949), "All yours" (1953), "Until a bud opens" (1955), "You are my In poetry collections such as "I'm not young" (1958), the poet is a demanding and kind teacher who is determined to educate the young generation, including his own children, in the spirit of the best universal values. He appears as a loving father. From the 20s to the 60s of the 20th century,

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poems, stories and lessons for children were expressed. Among his prose works, “Netay” was published in 1930, “The Resurrected Corpse” in 1934, “Yodgor” in 1936, and “Shum bola” in 1963. The publication of Ghafur Ghulam’s poetry collections did not stop after the poet’s death. In 1969 “Bayram Maktubi”, in 1970 “We Learn to Think”, and in 1983 “To My Children” poetry collections were published.

After all, it is impossible to imagine Uzbek children’s literature without Gafur Ghulam’s works for children. Gafur Ghulam, as a thinker and philosopher-poet, feels that children are the future of the country, their maturity is the maturity of the people, and he reflected these feelings in his poems, sometimes he was a child and illuminated their world, and sometimes he reflected the relationship of adults to children. Gafur Ghulam describes the attitude of adults to children in “My Lights”, “To Our Dear Generations”, “My One Line”, “Read Girls”, “Beautiful”, “You are my youth”, “You are healthy”. He was able to demonstrate that he is a child-loving poet by expressing himself in his poems such as *Isang bas*. It is no exaggeration to say that he, as a people’s poet, thought of every child of our country and worried about the future of each of them. Gafur Ghulam wrote in one of his letters: “First of all, when I said children, I did not think of my own children. I consider our entire republic as my family, and the children of the republic as my children. So, what I wrote for them, I wrote.” It is known that each work is a product of its time and to some extent reflects the characteristics of that time. Consequently, the works in the aforementioned collections of Gafur Ghulam are no exception. Although a number of poems in these collections are not free from the influence of Shura ideology, as a whole, pure lyricism prevails in the poet’s work. His poems created in the 30s of the last century, when our children’s literature is just emerging as a separate literature for children, are led by education – instruction, morals, and enlightenment in the form of promotion of scientific and technical achievements. In his works created in the 1960s, in addition to moral education, the desire to discover different aspects of the child’s nature and create his own world is evident. “Two Youths” (1935), “Why did Tursunali get sick of the paper?” (1937) and “Yasha deyman, oglum” (1939) poems, calling the younger generation to enjoy the light of science by comparing the achievements of science and technology with the old way of life, the spirit of challenge prevails. At this point, it should also be noted that propaganda in the spirit of “agitka” is one of the features that can be clearly seen in Uzbek literature of the 1930s, especially in poetry. However, even in this propaganda, the artistry of a real poet’s work stands out. Therefore, the promotion of science in the poem “Two youths” is not just a criticism of the old life or a praise of a new life, but a comprehensive, comprehensive, comprehensive plan for children who are learning the basics of science in various fields in new schools. Full of the spirit of confidence that they will grow up to be mature people. The poem “I will live, my son” sounds like a logical continuation of the previous two poems. The son’s dreams and his pride in his child’s maturity light up the poem:

– Dad, if I fly to the sky,
If I could conquer the endless blue,

If I move from star to star

What do you say when you stay in the bottom?

“Live, my son!”

Gafur Ghulam is a wise poet.[3;185]

He looked at children and the younger generation with great confidence. The theme of orphanhood is often found in Gafur Ghulam’s work. After all, the poet himself is a person who

suffered from orphanhood. He lost his father at the age of nine, his father died of pneumonia and left Gafur with four children. The younger sister was now six months old. He learned to live as he entered and exited the hot and painful streets of livelihood. As a result, he realized that life consists of struggles. If in the story “Netay” he reflected the helplessness and sorrows of the orphan with the help of the fate of the Netay tragedy, in “Shum Bola” Karavoy believed that the boy was just a boy and created him hoping for a better life. Despite the fact that life prepared countless sufferings for him, he straightened up and continued on his way. In a sense, it was Gafur Ghulam himself. Gafur Ghulam, seeing that the new state pays attention to orphans, Uzbek orphans, described a different kind of orphanhood in “Yodgor”. Gafur Ghulam did not forget the pain of orphanhood until the end of his life. In addition to what he reflected in his prose, he also expressed orphanhood in his poetry. Addressing the children as “my future, my need”, the poet emphasizes that his heart also belongs to the children. In the poet’s poems with the motif of orphanhood, there is gratitude for today’s childhood. It is worth reading these poems, young and old, of the independence era, and be grateful to the independent Motherland and the free state for today’s childhood. The poet skillfully used humor in his works. The tragic childhood in “Shum Bola” is wrapped in so much satire and humor that you will laugh even while watching the sad events in the work. Is one of the works that encourage children to walk cleanly. In these poems, Gafur Ghulam’s skill in creating works aimed at children of preschool and junior school age was fully demonstrated. The basis of both poems is to catch dirty children and encourage them to walk cleanly through humor. The poet created the images of six-year-old Nortoji’s toothache and his friends’ “excursions” to his mouth, who could brush his teeth and “barely wash his face once a week.” The artist’s ability to create a comic portrait is noteworthy in the poem:

Nortoji is now six years old,
But poor as the old men are;
Did he eat a piece of meat or bread,
He is busy digging his teeth until the evening.

The poem begins with the “description” of Nortoji’s disability, who has just turned six years old, that his four front teeth are rotten and cracked, that he is called “canine” because of the low height of his teeth, that he cannot pronounce the letters “s” and “sh”, and asks instead, his tongue is described in detail until his tongue whistles, and the portrait lines are increasingly perfected: Especially, the vividness of the image of the “excursion” to Nortoji’s mouth will surely attract the attention of the young reader: Children will check one by one:

– Wow! Look at this, comrades!
Everything you want is found in the teeth:

Plums, apricots, pistachios.
Especially in the front shovel tooth
Leftover food from a week ago;
Beside, at the beginning, between
Pieces of chewing gum, egg yolk.

“Excursion” in Nortoji’s mouth with its naturalness, sense of humor is interesting, instructive and morally educational for the young reader. For half a century, his children’s poems filled with satire and humor have attracted both children and adults. Laughs and educates at the same time. In many poems written for children in the 1950s and 1960s, Gafur Ghulam appears first of all as a loving father.

His poems such as “You are not an orphan”, “We learn to think”, “All yours” are among the poems that deserve to be added to the treasury of the world’s children’s literature. “Yin songs also have a special position.” The poems “Aq terakmi, kok terak”, “Chitti gul”, “Find this, my girls” serve to enrich the treasure of our children’s literature as works created on the basis of games and riddles-songs in folk art. This problem is also analyzed in the short stories “Netay”, “Yodgor” and “Shum bola”, which are the basis of G. Ghulam’s reading for teenagers. In these works, the writer takes the path of artistic analysis of the causes and consequences of orphanhood. After all, the bitter and painful fate of a child who is prematurely separated from his father or mother (sometimes both) and receives not mercy, but cruelty from his stepfather or stepmother is such a tragic fate. In this case, the adoption of an orphan can be considered a personal tragedy.

However, Gafur Ghulam did not try to solve the problem in this way, on the contrary, he tried to reveal the tragedy of the fact that the brutal system of the past and the cruelty of the uncaring society also awakened the dead and adopted the orphans, and it can be said that he succeeded. It happened too. In this regard, the interpretation of the fate of orphans of Netay and Shum boy – Karavoy attracts attention. In the story “Yodgor”, orphanhood is the motive that moves the plot. In it, the attitude towards the fate of the orphan Yodgor plays a decisive role. As S. Mamajonov rightly stated: “Yodgor” is a name with a poetic symbolism. Even if the child monument is not the object of the image in the work, it plays the role of a tool in showing new human relations for the writer. This baby is a key to the inner world of Mehri and Jora, their parents, this baby creates the story of the play, sharpens the conflict, develops the plot and splits it in two, and then again. Adds to one, develops and opens these infant characters. He is a magnet that connects the events and people in the work with each other, connects and pulls all parts of the work to the center of the writer’s vision: this baby interferes with Mehri’s love. It is this baby that causes Jora to become “guilty without guilt” and is scolded by her mother, brothers and aunts, as well as the one who reveals Jora’s humanity, tests Saadat’s love, and explains the truth of life to Mehri. This baby is a monument.

There is no doubt that Gafur Ghulam’s contribution to Uzbek children’s literature is significant. Many of his poetic and prose works have been added to the treasury of our children’s literature. “Shum bola” and a number of other prose works of the writer are literally masterpieces of our children’s literature. Even if Gafur Ghulam did not create another work for children except “Shum bola”, it was clear that he would remain forever as a creator who had his place in Uzbek children’s literature with this one work. Literally, a work of art endures the flood of times and passes from century to century. In the works of Gafur Ghulam, there are many such true artistic products, and these works serve the spiritual maturity of the young generation in all eras. Gafur Ghulam is a mature children’s poet. He made an important contribution to children’s education based on the depiction of real life. Although the ideology of his time can be felt in the poet’s work, he was able to transcend the eras by creating eternal poems, and remained a favorite poet of children even during the independence period.

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