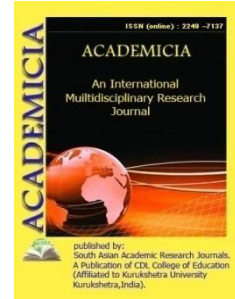




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VERSATILITY IN THE STORIES OF GAFUR GULAM

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ABSTRACT

The stories of well-known Uzbek writer Gafur Gulam are discussed in this article. The short stories "Kizalok" ("The girl"), "Shoshilinch telegramma" ("Urgent telegram"), and "Gazna" ("The treasury") are used to investigate the peculiarity of his writing talent. The writer's heroic spiritual experiences, as well as the richness of the vision of human nature's uniqueness are discussed. They are discouraged by the suitors coming to the young man. Mukarrama, who leaves her father's house with her boyfriend, thinks: "If only my father and mother weren't upset". In the story, the young man not only makes the ceiling and floor in the room where he and his wife live, but he also makes a brick stove on one side. He decorates the hotel separately. But when he comes to the old woman's room, he uses things like stool, mat, numdah, jug.

KEYWORDS: *Hero, Prose, Story, Image, Artistic Expression, Originality, Artistic Craftsmanship.*

INTRODUCTION

Gafur Gulam is well-known figure in Uzbek literature from the twentieth century. We have inherited a significant creative heritage from him as a poet, prose writer, translator and literary critic. Gulam's efforts are crucial in molding today's youngsters into people who are flawless in every manner.

We know that the artist was orphaned when he was a child and had to take care of numerous home tasks. He recalls his existence in the whirlwind of life, his adventures, in a variety of poems and stories.

In the 1920s, Gafur Gulam joined the Turkestan Commissariat of Education's drive to collect orphans. He works as a director-educator at "Urfon" school, boarding school (orphanage) for 150 students. Even if he perceived a certain resonance and likeness in his life, he could not be

obvious to the fate of orphans and their plight. The poet's first poem was likewise inspired by incidents that occurred in an orphanage. The poet, on the other hand, was dissatisfied and did not believe it important to publish.

G. Gulom pays special attention to the problems of children who have lost their breadwinner in his publicist articles. He encourages all comrades to gather orphans, encouraging good and honorable activities, in his piece "Let Us Not Forget Our Brothers".

Literary critic S. Mamajonov, who spoke about Gafur Gulam's short prose, quotes Oybek as follows: « *Gafur describes the image of people well in his stories. He can get into the psychology of his little characters. It clarifies their views, attitudes, goals and aspirations*» (2.50).

In writer's story "The Girl" (1928), the fate of Mukarrama and Ibai, who aspire to a free life, is decided by the girl's parents: uncle Shokir and aunt Zulaikho. They are discouraged by the suitors coming to the young man. Mukarrama, who leaves her father's house with her boyfriend, thinks: "If only my father and mother weren't upset". Although she lives peacefully in Andijan, she misses her parents. She embarrassed and apologizes for such a thing what she did. Especially impressive was the kindness of the parents who accepted Mukarrama's letter and knew that their child was healthy and happy. When Shokir uncle said: "May God give white road", aunt Zulaikho said, "...I see all three souls in good health".

Apparently, the girl's heart is full of remorse and her parents' feelings are full of compassion. Verses 23-24 of Surah al-Israh in the Qur'an state that honoring one's parents throughout life is one of the basic duties of every person(6). A child who wants to honor his parents must first love his mother. After all, "Paradise beneath the feet of mothers". Ms. Annemarie Schimmel, a German Islamic scholar, notes that many scholars, mothers of perfect people, were educated women who set an example for their children with their impeccable lives (1.84).

Indeed, a mother's role in Muslim life and responsibility for raising a child is extremely high. That is why our writers and poets pay special attention to the image of the mother in their works. In the stories and narratives of Gafur Gulam there are many interpretations of the image of the mother, which clearly demonstrates the skill of the writer. In the aforementioned story, "Kizalok" ("The girl"), the writer's artistry in this regard is even more evident. Writer makes a lyrical digression in the story and talks excitedly about his mother's love:

«No care can compare to the grace of a mother giving white milk. Mothers are respected for their hard work to grow and procure. All mothers are creators of the future, all mothers are "goddesses" of society...» (10. 16). If you pay attention, it is not only the main characters of the story, but also "all mothers," that is, the female race. It is also the cry of the writer's unkind heart toward his mother, who passed away at the age of only 36.

In the story "Urgent Telegram" ("Shoshilinch telegramma") (1931), based on a life story caused by a misunderstanding, postal workers confuse both the address of the telegram and the names of the senders. However, the tragic news throws the main character Mirmulomiddin into a whirlpool of endless sadness and suffering. In order to get rid of anxious, he cries until «...*the summer robe becomes wet* ». «*A hiccup caught in his throat and his body shuddered*»: «- *My mother, my dear mother, the cradle shook in the morning, the white milk, the wagon of my existence, died ... What a train wreck, what a tragedy. Fog filled the world, and tears flowed*

from my eyes» (10. 107). Although this story was written in 1931, there is no doubt that it also shows the traces of young Gafur Gulam's suffering in 1917 when he lost his mother.

The writer can lift this sad situation from the middle with a laugh in the story. That the date given in the name of Mirmulomiddin, who recalled his mother's death in Tashkent in 1918, corresponds to a prosaic biography, also confirms our opinion. The hero's humor by nature is also very close to the character of Gafur Gulam. The author also skillfully uses the appearance of letters to reveal the spiritual world of the main character. Contrasting situations exacerbate a funny situation. In the case of the telegram he said: *"The letters caught fire, and they began to burn me. "Every "alif " stabbed me in the stomach, every "sukun" squeezed my shoulder like fur, every" wow "dragged a poisonous dragon behind me" .(10. 107)*

When he saw the telegram as a joke, he said: "Every "alif "was a humorous finger under his arm, every "sukun" began to tickle his face like a mouth, every "wow"began to tickle his ears like a wet heap of girls. Or, if we look at examples like "I signed like a duck tail," it becomes clear that we are right.

A balanced set of expressive means in the work of Gafur Gulam - the palette of images is very diverse. The above examples are somewhat similar to Cholpon's novel. In his novel "Kecha va kunduz " ("Night and Day") Cholpon speaks with bitter sarcasm in her description of the trial transcript. Let's look at the tone of the quote: *"To be fair: the minutes are written in very beautiful writing. On a piece of paper, it goes straight, like a railroad track.. See the letters "d" and "b" above everything else! You will be amazed! Where "b" occurs, the tail is turned to the left; where "d" occurs, the tail is turned to the right. They both have high tails: both have their tails twisted like snakes! Not the protocol,show!Show!» (10. 255).*

While Cholpon exposed the tsarist regime in more depth, Gafur Gulam laughed at the chaos in the Soviet office. In this respect, the goal of the authors is to converge. However, it should not be overlooked that the story of Gafur Gulam was written in 1931, the novel Cholpon in 1935, and that these works differ in genre. Of course, one cannot say that Cholpon learned from the works of Gafur Gulam. However, the fact that the story was published at the time the novel was written suggests that Cholpon was familiar with it. It is worth noting that both authors were influenced by Russian literature, particularly the work of Gogol, in expanding the possibilities of artistic imagery.

The main character in Gafur Gulam's story "Gazna"("The treasury ")(1935) - "I" also connects the voice of the narrator. The exceptional confidence in the main character of the story is evident not only in his actions, but also in his words and actions, in his way of thinking.

Gafur Gulam cannot separate this character from the national soil, Uzbek traditions and culture, and Muslim psychology. The fact that the national basis of history is essentially compelling is also one of the factors that has ensured its survival. It tells the story of a young man who moves into a new home and arranges it in his own way: *« We carved a stool out of the upper part of the room of the second house, put a mat on the bottom, numdah on it, and entered the old woman with pleasure. (Whatever parents do, on the one hand they want joy and say, but on the other hand they want to please the ghost of the father).Anyway a jug ablution water with a sip of lenten soup is ready » (10. 131)*

In the story, the young man not only makes the ceiling and floor in the room where he and his wife live, but he also makes a brick stove on one side. He decorates the hotel separately. But when he comes to the old woman's room, he uses things like stool, mat, numdah, jug. This is not entirely accidental. He respects his mother's character, traditions, psychology, beliefs. This is the secret of "decorating" the room to the old woman's taste. In addition, as a Muslim child, he wants to conquer the hearts of his mother and fulfill his childhood responsibilities according to Islamic morality.

It is worth noting that in the story "Gazna" ("The treasury") in which the narrator uses the form of speech "I," one also hears Gafur Gulam's own voice, typical of his attitude toward his mother. In it the image of the conditional narrator is much closer to the author. It is not difficult to understand the tasks performed by the narrator by paying attention to the fact that the author's voice is absorbed by the voice of the main character.

While the "Gazna" ("The treasury")'s main character's misunderstanding of technical novelty is the story's novelty, tradition seems to be in the narrator's mind, in his heart the prevalence of Islamic enlightenment, in his practical activities, and in his faithful servant of God. Therefore, he cannot be called an uneducated man. After all, he is a man who deeply feels the duty of childhood, who seeks peace in the family, who has noble feelings. Writer emphasized the complexity of human nature, demonstrating the multifaceted nature inherent in the protagonist's character, as required by the situation.

In general, Gafur Gulam made a balanced use of colorful imagery, which ensured the popularity of his stories. Writer describes human nature and spiritual experience according to the lifestyles of the main characters. His stories have a special significance as an example of high art.

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