
THE INFLUENCE OF GHAFUR GHULAM'S WORKS ON THE DEVELOPMENT OF SOCIETY AND THE STATE

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ABSTRACT

In this article, we will tell you about the life and work of the great Uzbek writer and poet G. Gulom. He also acknowledged his achievements and awards in his creative work, his works and rich scientific heritage, his contribution to the field of literature, social sciences and law, his contribution to the welfare of the state and society, as well as the people. As both a poet and a writer, we try to reveal the essence of his works as a pen-shaker.

KEYWORDS: *Artistic Skill, Originality, Lyrical Hero, Communion, Image, Figurine, Gazelle, Beth, Feeling, Do Not Get Along.*

INTRODUCTION

A unique talent, academician of the Academy of Sciences of Uzbekistan, philosopher, poet, prose writer GhafurGhulam was a scientist, poet and writer who was able to listen to the hearts of our people and the whole of humanity, to feel their pain. A significant part of GafurGulam's creative heritage is his prose works, especially short stories. The study of these stories in terms of time and personality is important in educating young people, shaping their attitude to cultural heritage, developing aesthetic tastes based on the study of artistic interpretations of twentieth-century events on the basis of new perspectives. After all, '... we have not yet fully studied our country, its unique history, culture, great scientists and scholars, our invaluable spiritual heritage' [1].



In the early twentieth century, the national press developed. Articles, columns, essays, short stories, poems and other works of many of our poets and writers have been regularly published in periodicals. In this sense, the press has played an important role in the work of a number of our artists. The role of the periodical press in the creative development of GafurGulom, a well-known representative of Uzbek literature, was also significant. Commenting on his work from 1924 to 1925, he said: "Poetry was one of my hobbies from time to time. At that time, I was more interested in writing comics than poetry. In fact, the conditions demanded it.

«In almost every issue of Mushtum magazine, one of my works was published», he admits.

In the 20th and 30th of the twentieth century, GhafurGhulam was mainly engaged in writing comics, firstly, in accordance with the requirements of the time, and secondly, according to his interests. In addition, the feuilletons of the Uzbek literary and journalistic genre created at that time were by nature topical, socio-politically critical, satirical, and popular. In the researches of academician S. Mamajonov G. Ghulam's feuilletons of this period have been partially studied [2].



However, while this study is important from the time of its inception, the literature of the independence period is somewhat similar in terms of completely updated criteria. In this sense, there is a need to study the writer's feuilletons on the basis of new perspectives.



Observations show that periodicals such as «Poor Farmer», «Red Uzbekistan», «New Fergana», «New Road», «New Village», «Earth», «Eastern Truth», «Mushtum»Gulom (in some cases the nickname «Nurtoy» was also used - T. M.) played an important role in the creative development of the period up to the 30s. In particular, the publication of the story «Happiness» (1928) in the magazine «Mushtum» and the feuilleton «A Step from the Poetry» (1928) to the miniature «The Legacy of Our Famous Enthusiasts» (1964) show that the author was in creative contact with these publications throughout his career. . Thus, the author's confession: «Journalism has played a university role in my creative growth» [3] - is true.

GafurGulam, a master of words who studied the ideological and aesthetic traditions of folk art in a very wide and deep creative way, served as a great school of folklore, which is of great importance for his life and work. The writer studied the life and dreams of the people, their spiritual world, psychology, character, spirituality, aesthetic taste and artistic thinking, rich language from folklore. Many of NasriddinEfendi's qualities are said to be ingrained in his personality.

GhafurGhulam also wrote many lyrical and dramatic stories. They showed the human tragedy and the environment that made them so. In 1965, he published the lyrical-dramatic story «My Thief's Child» and the humorous story «HasanKayfi». To the first, the writer explains the real story, and to the second, from the humorous tales of our people. Both are written in two different expressions, but both are world-class masterpieces. The spirit of humanity, which is the heart of GhafurGhulam's work, resounds in them. He was a hardworking, clean, honest man who, with his intellect, lived on his forehead and actively defended a man who aspired to make life, society perfect, with a heart of art for his destiny, today and tomorrow, for the rest of his life.

The role of the periodical press in the creative development of GafurGulam («Nurtoy») is incomparable. During the forty years from 1924–1925 to 1964, he was active in genres such as short stories, feuilletons, and miniatures, in accordance with the requirements of the creative credo and the needs of real life. Journalism (in the broadest sense of the word) has indeed played a university role in his creative growth [4]. It is well known that poetry differs from other forms of word art in that it is passionate about reality and expresses emotions and experiences. Every

image, detail and stylistic means in it helps to reflect spiritual experiences. «Every new poem is a new phenomenon. It means it has its own nature, its own impact, its own image. Therefore, in general, it is impossible to fully cover the magical, subtle aspects of poetry. «Although each poem has its own nature, the world of images, life, such general laws of artistic creation there are also those that help to form a solid image of a poetic work. The protagonist of the poem is a lyrical protagonist, many of whose elements are aimed at illuminating the feelings of the lyrical, its complex and conflicting spiritual world. In this process, poetic images are the unifying factor of all the components of a poem. The poetic images in A.D. perform various functions in a way that is directly related to the poet's artistic intent and skill. They reflect not only the worldview of the poet, the light of the spiritual world, but also the spiritual image. An analysis of GhafurGhulam's originality in the use of poetic imagery allows us to understand the leading features of the poet's poetry.

LITERATURE REVIEW

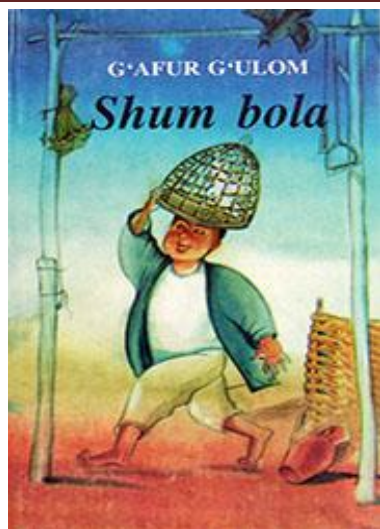
The life and work of Gafur Gulom Ozod Sharafiddinov (Ayn), Oybek, Hamid Olimjon, Homil Yakubov, Salohiddin Mamajonov, MatyokubKushjanov, NaimKarimov, OzodSharafiddinov, BakhtiyorNazarov, UmaraliNormatov, NinielVladimirova, SabirMirvaliev, SalihKasimov, BerdialiImamov, MarhamatAmilova, Sharif Yusupov, KazakboyYuldashev, AbdugafurRasulov, HamidullaBoltaboev, TozagulMatyokubova and dozens of other scientists.

Of particular interest is Professor HomilYakubov's literary-critical essay [5] on the life and work of GafurGulam. The book examines the famous Uzbek poet as a writer who draws on the realities of his life and expands his creative potential. Although the scholar analyzed GhafurGhulam's thirty-five-year career from a political and ideological point of view, he also tried to observe his inner perfection, determine the poetic language and popularity of his works, and predict future plans.

MarhamatAmilova's book «Folklore Traditions in Uzbek Soviet Literature» [6] explores the principles of GafurGhulam's use of folklore, his creative individuality in the use of folklore traditions in his poetic works. The researcher rightly points out that the artist's reference to folklore material is one of the important trends in the development of literature. In GhafurGhulam's work, the use of formal and methodological aspects, images and motifs, rhetoric and comedy, which are characteristic of folklore, is relatively clear.

The Cabinet of Ministers of the Republic of Uzbekistan has adopted a special resolution on the celebration of the centenary of the birth of GafurGulam. His words were a sign of boundless respect for the creator: we bow before his immortal name and immortal creation [7].

During the years of independence, a wide range of opportunities has been created for the development of free thought, the development of literature and criticism. This changed the attitude of GhafurGhulam to his personality and work. His creative legacy has gone deeper and deeper into its roots and essence. The analysis and interpretations are aimed at discovering completely new aspects of the GhafurGhulam phenomenon, unlike previous research.



Professor Hamdam Abdullayev's pamphlet «Ghafur Ghulam and Khorezm» [8] is based on the confessions of the author in his works on Khorezm, the memories of those who saw and interacted with him. In our opinion, it is necessary to highlight the literary relations of Ghafur Ghulam with the scholars and intellectuals of this or that region, as well as his human qualities in poetry evenings. Undoubtedly, the events that are closely connected with the life of the author expand our understanding of his nature, the history of some of his works, and the people around him. However, the study of the internationally known poet, prose writer and academician Ghafur Ghulam at the level of world literature, looking at the scope of thought in the cosmogonic expanses, leads to a deeper understanding of its place in the literary life of its time.

The great poet Ghafur Ghulam memorized many poems of the poets who influenced and inspired him and always loved to read them. One of the poets he cherished for the rest of his life was Mirza Abdulkadir Bedil. People's Poet of Uzbekistan Ramz Bobojon recalls Ghafur Ghulam's attitude to Bedil: After all, while this may seem like a joke at first glance, it's actually true! Underlying this statement is the universal truth. I will not be mistaken if I say that Bedil's yeast came to Ghafur Ghulam's house, and Hazrat Navoi's eyes fell on his pen [9].

In fact, Bedil's works have always been Ghafur Ghulam's companions. Ghafur Ghulam, who often read Bedil's poems before writing a poem and received his spiritual support, sought to delve into the creative world of the great poet. He learned from Bedil the ways of artistic perception and expression of reality, the art of elegant artistic expression of philosophical observations about life and life, man and destiny, eternity and eternity. He was inspired and inspired by his unique style and imagery [10].

The problem of artistic creativity and creative psychology in a separate laboratory of poetic creativity: the analysis and study of literary relations, interaction, imagination and individuality, the problems of poetic individuality has always been relevant in world literature. In particular, in ancient times, Aristotle's poetry [when poetry refers to art in general] "catharsis [11], that is, he saw a desire for purification.

In twentieth-century world literature, poetry was seen as a poetic approach to social problems, as a means of artistic expression of the creative spiritual world - the botanical realities. In an interview with the famous writer Franz Kafka, Czech musician and writer Gustav Janu, he expressed his views on art: "Art is always an expedition focused on reality... Truth is the most necessary and necessary for everyone in life thing, yet it is not possible to get or buy from anyone. Everyone must be able to create it regularly in their ethics, otherwise the truth will vanish [12].

Therefore, a true work of art must serve the spiritual maturity of Man and society, the celebration of truth and truthfulness. Already, every artist creates works of art based on his inner world, so the same aspect becomes a key factor in ensuring his creative originality. The famous Russian critic VGBelinsky: «Poetry is an expression of life, or rather life itself. No, life in Siu is more realistic than reality» [13] - a methodological idea and based on trust, honest and trustworthy.



Writer and literary critic E. Howardshall: “Poetry is neither an imitation of a Real Being nor an interpretation of it. Siu himself has transcended reality” [14]. Consequently, from the point of view of a work of art, it is an important criterion not only how his views are expressed in real life, but also how sincere and expressive he can express his feelings.

DISCUSSION

Specific studies have also been carried out in Uzbek literature on the peculiarities of poetry. For example, one of the well – known figures of Uzbek literature of the 20th century-poet, writer, playwright and literary critic Abdurauf Fitrat in the article “what is poetry?” he answers the question: «in the poem there is a kind of power, a spiritual power that boils the blood of people, makes their sisters play, shakes their brains, provokes intuition. Such a word without power can not be a poem, Let It Be «weight» and «rhyme»... The true poem is to demonstrate the feelings of the heart. Weight and rhyme is the decoration of the word...» [15].

So, in real poetry, the reader is embodied in consciousness, spirit, and spiritual power, which can influence his body and feelings. If the lyrical work does not have the above-mentioned qualities-adjectives, it can not even be an example of high artistry. The well-known Uzbek poet Oybek said: «many people think that the lyric consists only of emotion and feeling, which is completely wrong... it is to look. In reality, an «independent» feeling that is not associated with thought content, there is no sense. The poet attaches his thoughts and feelings to the lyric in such a way that as a result, lyrical heights arise» [16], - the look of which is also understood to be in harmony with the thought Hall of feelings and forgiveness in the lyric. In fact, the monakkid .As O.Sharafiddinov rightly admitted: «the poetic image in the lyric is come from an inalienable combination of thought and feeling» [17]. All the views observed complement each other logically in a certain sense. They are significant in terms of the fact that the lyrical work begins with creative intent and confirms that many characters-adjectives, such as thought, feeling, forgiveness, inner sincerity, an explanation of the truth of the soul, poetic skill-are found to be evasive.



For example, Navoi, Fuzuli, Muqimi, Lutfiy, Khayyam, A.S Pushkin, N.V Gogol, L.N Tolstoy very surprising. What he understands in dictionaries is that the word «classic» literally means «great poet. Trying to find out who the above-named are, he realizes that Pushkin is a «big street», Tolstoy is a «thick», Navoi is a «barefoot pedestrian», Fuzuli is a «book read in old schools», Muqimi is a Sufi from the village of Hapalak. He was a lazy man. Apparently, Suvonqul does not even distinguish between Mahmur and Muqimi. Nevertheless, he considered himself very knowledgeable and devoted himself to the profession of poetry. “Not only did he read his poems to about 50 people a day, but he

also boasted about the classics, accused his interlocutor of «ignorance,» and «reprimanded» him. By showing pride and arrogance in Suvonkul, G. Ghulam laughs at the fact that he is not only ignorant of the rules of literature, but also of the rare literary heritage of the past, and of the works of contemporary writers, who are far removed from real life.

In our opinion, as early as the 1920s, literary and artistic figures, especially the representatives of the State Film Trust, were encouraged to: develop poetic skills, glorify the nation, approach the problem with a clear conscience and strong faith, open the way to creative thinking, devotion to reality and artistic reality. G., who was able to set strict requirements for the establishment of talented national cadres. The personality of the slave is a phenomenal phenomenon. Consequently, his creative legacy, including comedy, lives on [18].

“GafurGulam and Samarkand” published as a result of the scientific-theoretical conference held at Samarkand State University named after AlisherNavoi [19], “GafurGulam is the flag bearer of Uzbek literature” [20] First of all, the role of the Samarkand literary environment in the development of the poet’s work was discussed. Secondly, there is information about the history of the creation of some works of GhafurGhulam, his artistic skills. Third, literary-scientific dialogue, as well as the factors that ensure the longevity of literature, were analyzed. In this research, the poet tried to capture the subconscious thoughts, to reveal the hidden layers in the heart of his works.

CONCLUSION

In short, the work and life of GhafurGhulam can be an example for all of us, because his philosophical views and difficulties in life have made him mentally and physically ready for all situations. Through his work, many people have changed their philosophy of life.

The simplicity of his work has led him to rise to the skies and even to an academic level. We know that he made a great contribution to the development of society and the state, not only as a writer and writer, but also as an ordinary person. He has held various government positions. In this way, he found his place in society.

His philosophical poems, stories, epics and short stories enriched the minds and education of the people. In short, his services have become immortal to all people. [21-27]

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