

THEME OF GHAFUR GHULAM'S STORIES AND THEIR INTERPRETATION

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Abstract: Gafur Ghulam is one of the famous representatives of Uzbek literature of the pre-independence period. This article analyzes Gafur Ghulam's story-writing skills and the theme of his works.

Keywords: Story, symbolism, writing skills, theme, life problem.

Annotatsiya: Mustaqillikkacha bo'lgan davr o'zbek adabiyotining mashhur namoyondalaridan biri G'afur G'ulomdir. Ijodkor poeziyaning turli ko'rinishlarida qalam tebratgan va talaygina adabiy meros qoldirgan Ushbu maqolada G'afur G'ulomning hikoyanavislik mahorati va asarlarining mavzusi tahlil qilingan.

Kalit so'zlar: Hikoya, ramziy ishora, yozuvchilik mahorati, mavzu, hayotiy muammo.

Аннотация: Гафур Гулам – один из известных представителей узбекской литературы периода до обретения независимости. В данной статье анализируются писательские способности Гафура Гулама и тематика его произведений.

Ключевые слова: Сюжет, символизм, навыки письма, тема, жизненная проблема.

Gafur Ghulom's stories are characterized by superstition, artistic cooking, the strength of laughter, the accuracy of characters, the unforgettable use of folk art, especially the language of the living people. In his stories, written in the Thirties, exposing old age and promoting innovation is a priority. Many of the works included in the collection of "Kulgu hikoyalar" are considered good examples of the story of that era.

The stories of Gafur Ghulom, as we have noted, from a periodic point of view, first, on the subject of the past, it shows old-fashioned marriage and exposes some of the flaws in people's character;

Second, it is on modern topics and promotes a new marriage, innovations that are entering the lives of the people. No matter what topic they raise, one aspect of public life is accurately illuminated. Thanks to The Watch Tower Publications Index and the Research Guide for Jehovah's Witnesses, we certainly laugh at the heroes.

Stories such as "Ko'ngilsizning qilig'i", "Hiylayi shar'iy", "Eshonobod", "Elatiyada bir ov", "Chorbozorchi", "Haji qabul bo'ldi", "Mening o'g'rigina bolam", and "Eng rasvo namozi asr". This accurately describes the events that have been taken into account in the story. The story of "Ko'ngilsizning qilig'i" highlights the story of a woman who was trapped by a plot and a trick, whose name was challenged. The resulting embryo was allowed to develop in nutrients and then inserted into her womb, where it implanted. The facelessness of the two incompetents in the story of "Hiylayi shar'iy", If the sharing of the rights of a naïve woman arouses excessive hatred, the story of "Elatiyada bir ov" depicts the reader using his influence and position on ordinary people to try to trap a mural, to try to destroy a young girl's life, but to fall into the pit she dug so

skillfully that the reader laughs at the reader. In the story of "Haji qabul bo'ldi," the story of our hero Badalmat's dream of going to the pilgrimage, achieving the status of pilgrimage, all his efforts and efforts in this regard, and his inability to reach his dream are heartwarming, but some of what he has done in his life "shatters" and moves the reader away from him. The story of "My Thief Child" is significant as it highlights the negative impact of World War I on the lives of the Uzbek people and the breakdown of workers, especially craftsmen. The story of "Chorbozorchi" also proves that a variety of characteristics, images are "serene" among the people, and that if the diversity of human characters is a symbol of humor and laughter, it awakens feelings of sadness and sadness. It reflects the tragedy of a man who is a slave of selfishness. The writer pens modern topics in such stories as "Young Man," "Hope," "The Tolei of the Sinking Wife," "Five Songs About Kimsanoy," "The Wife Who Argued With Her Husband," "The Little Girl," "The Chorus Was Taken," and "Who Is To blame." To every irresponsible, beautiful girl in the story of "the young man," we see a big difference between the "shaydo" guy and Polatjon in the story of "Hope for The Fountice." Our hero in the story of "The Young Man" does not feel deeply about love, does not count on the feelings of others, but his quick exposure cuts off his next harrowing steps. In the story of "Umid," Polatjon marries his beloved daughter and has children, but in the first difficulty he has encountered in the way of life, he gives up both his wife and his child. Zulfia's irresponsibility indicates that the gap between real life and the life promised by the young man opened her eyes. In the story of "Little Girl," the writer who described the fact that two young people who fought for their love took a bold stand in people's mouths without fear of "blossoming" talk, and that their parents had seen their happy life and gave them a white photo, praising the new marriage. "During the fall, the neighborhood commission handed Brother Shokir a letter. Brother Sha'drach, Me'shach and A-bed'ne-go called their neighbor and understood the truth of the letter. The letter was from his son-in-law, Ibai, and his daughter Mu karrama, who were safely and safely in the city of A-has-u-e-rus. They are now in a state of tranquillity together. The mukarrama was loaded. "I'm going to give birth to my parents," he says. On the other hand, he would say: 'My parents are asleep in their faces and my face is asleep that I have done these things.'

The groom and Mukarrama apologized for this. Brother Sha'drach, Me'shach and A-bed'ne-go listened to this letter weeping and weeping.

Realistic description of the subject of the past and life in it can be evident in a number of stories that the writer is well-accented about the lives of his people and wants them to correct his shortcomings. A person who is the hero of the "Hour" story, in his opinion, takes old things for trivial money and becomes the one who collects unnecessary items. The object that looks good to his eyes is valued by the fact that although it is unnecessary, it is "ancient."

"Brother Nishonboy is the man who has seen the world. Soul like Jo'jabir. When he gets everything, he thinks that today he will inherit more children than the next day. She does not like adornment. Even when he gets clothes for his children, he likes the old market rather than the bazzoism. If he meets it, he will take away the things that come out of the rage." [1] The unnecessary but "valuable" belongings that Brother Nishonboy has fallen into open up a number of flaws in his character.

Brother Nishonboy continues to buy unnecessary items cheaply, saying, "A-has-u-e-rus will one day be good." His purchase of unnecessary items, the careful care of each of them like an aquaculture, the view of it as a property, especially the praise of items left over from the time of Nicholas, causes both sadness and laughter.

In the case of the clock, the configuration of a "gleaming" but malfunctioning object by a "small" master and the start of hanging on the roof is a detail of the opening of the character of the youth of that era. Written in the 1930's, many of Gafur Ghulom's stories show that many of the naughty qualities and shortcomings of people's character are the targets of laughter. In this regard, his story "Yigit" is very characteristic. According to the story, the young man, who is our hero, sees a girl when he stands in front of the cashier as he enters the movie. He likes it when he first sees it. "I knew well that such juicy girls would be very thin with us. His eyes were very gentle to me, and goho would swim with ishva, as if he were squeating from me." She tries to attract this girl on her own, creates a variety of situations, and she tries to do so. She frames the girl with confidence in her genuine love, and the girl introduces her to her brother. After a while they come to get married. Then a new hero of the story appears. A beggar girl comes to the office where the young man works and asks him to write a certificate of social status. The young man takes advantage of the fact that he is a believer and begins to look at him with a different eye. "About five minutes later, I was filled with hot desire, and I drank a lot of water towards him.

I talked about other worlds."

Throughout the story, it has been revealed to us that the young man will deceive this girl for about a week and take her to the cinema. He turns this girl's head around, making her do what they have done to justice. But one day the girl opens her secret.

"Several days have passed. Justice began to be forgotten. One day, he told me all his secrets. He did not come to our office on his own, but came to test my behavior, habits, and how I look at other women on behalf of Justice.

I became dizzy as if boiling water had been poured over my head." [1]

The young man who is the hero of the story is very good at dealing with people, he speaks beautifully, he wants to impress everyone, he wants to show himself. Because he forgets the responsibility of fulfilling every word and promise given while speaking beautifully, he forgets one girl and his promise to her, and treats the other in the same way. But they immediately remind him that he has been tested and his responsibility. With this trial story told in the young man's own language, the writer reveals to us the responsibility of a young man and the consequences of not being faithful to a promise.

Gafur Ghulam's story "The Most Disgraceful Prayer of the Century" is very "delicate" in terms of the topic, and during the former union, the role of religion in the life of society was reduced to a lower level, either connecting this topic to the past or Writing in connection with that time was deafening to the censors. When Ghafur Ghulam writes this topic, he intends to make the reader laugh not from an atheistic point of view, but by beautifully expressing a funny situation. The theme of the story is the time of the prayer century, when a funny incident happened between two patriarchs who lived in the XIX-early XX centuries. Although the name of the story gives the impression that it was written on the topic of condemning the religion that was "tradition" at that time, it is not so. The story does not condemn religion or religious people, on the contrary, it highlights an incident that happened during the Asr prayer.

According to the content of the story, two fathers who are dear to each other fall into both funny and sad situations due to an "unfavorable situation". Despite the fact that they have been dear for many years, the situation that has come up makes them awkward in front of people and very funny, but at the same time it is sad. The writer skillfully describes the funny and sad and

memorable nature of this situation, he is very careful in choosing words and using them in their place.

When the Talib Sufi father went to the mezana of the mosque and called the adhan for the Asr prayer, the Mu'min trumpeter was holding a sparrow for his mirqee. Talib Sufi, who is chanting the Azan, gets a sparrow's beak in his mouth. After that, the Sufi Talib "treats the Momin trumpeter with sweet words".

- Oh, your mother who ate bird meat... Allahu Akbar! Allahu Akbar! Huh, to the swollen lungs... Muhammadun rasulillo-o! My father is cursed... Muhammadun rasulillo-o! You'll see when I go down..."

The believing musician also gives him a "proper" answer. This event is called "the most disgraceful prayer of the century" because it happened during the Asr prayer. "The next day, my father came with news during breakfast. Imam Vozgon Toram of the Korginmoch neighborhood said: "After this incident in Korgantegi, I read a book at night. But from the time of Abomuslimi Sahibqiran, Ahmad zamchii Kulahdaroz to the present day, there has never been a more shameful prayer in the centuries."

"A few days passed. Justice began to come to mind. One day, speaking, he told me all his secrets.

Instead of coming to our office on his own, he had come to the office to test my behavior, habits, and how I viewed other women and girls by Justice.

I was as gangrene as if boiling water were poured over my head." [1]

The young man, who is the hero of the story, is very skilled in dealing with people, speaks beautifully, wants to frame everyone, and pretends to be himself.

Because he forgets the responsibility of fulfilling every word and promise made while speaking beautifully, he forgets one girl and the promise he made to her and treats another the same way. But right away they remind him of his own self-test, his responsibility. With this syllable of the young man's own language, the nobleman reveals to us the responsibility of youth and the consequences of disfaith in the promise.

Gafur Ghulom's story of "The Most Rascal Prayers Age" was much more "delicate" in the subject, and during the Soviet Union, the role of religion in society was eventually reduced, tying this topic to the past and linking it to that time would have heard censorship.

When Gafur Ghulom writes about this topic, he intends to make the reader laugh, not from an atheist (godless) point of view, but by beautifully expressing a funny situation. The story discusses the time of the century when a funny incident took place between the two fathers who lived in the early 19th and early 20th centuries.

While the story's name gives the impression that it was written on the subject of condemnation of a religion that was then a "urf," it is not really the case. The story does not condemn religion or religion, but rather highlights a hangover that occurred during the prayers of the century.

According to the contents of the story, two roommates who are dear to each other will be in a state of both laughter and sadness because of the "uncomfortable situation." Although they have been dear for many years, the situation makes them right in front of people and very funny, while making them sad.

As the writer skillfully describes the funny and sad, memorable of this situation, he does a very cruel way to choose words and use them in place.

When Tolib'fi's father went out to the mosque and said ozone for the prayers of the century, the believer was squealing for his miracle. As he gazed down on the town and the people walking on the calm seas made a silvery highway stretching to the horizon. Thereafter, Tolib carefully places it against the bow and spreads her wings.

Hu, your mother who ate bird meat... Akbar! Akbar! Hu, to the swollen lunjing... Muhammad's rasulillo-o! His father is a cursed friend... Muhammad's rasulillo-o! You will see when I go downstairs.'

A believing trumpeter also responds "appropriately" to him. Because this event took place during the prayers of the century, it is also called the "most racist prayer age." "The next day, Dad found out during breakfast. Wozgon, the imam of the Gorganmoch neighborhood, told my lord: "After this incident in the fortress, I reviewed a book at night.

But in the past centuries, no such rasvo prayers have passed since the time of Ahmad Zamchii Qulohdaroz."

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It is even more evident that Gafur Ghulom knew the life of his day, people's lives until he drank, was able to illuminate every event thoroughly and appropriately, and took a very delicate approach to the issue of women and girls when he covered the subject of family and morality.

This can be seen in the example of the stories "The Clock", "The Chorbozorchi", "The Cause", "The Little Girl", "Hope" and more. The state of Uzbek life at that time is accurately described through a terrestrial analysis of the nobleman. Although the fact that poverty and poverty and deprivation caused by various social events have led people to a variety of ways is clearly explained, in each case, the writer's heart is steadfast, vigorous, and great.

The theme of the stories written in the later years of Gafur Ghulam's work, especially in the fifties and sixties, is quite different from the first ones. It is no longer about revealing religion and old religious views, the contributions of religious figures, taking as a theme the activities of new social orders, for example, collective farms and cooperatives, or showing that newly opened women began to actively participate in social life, what the past historical period has done to our people. it is important to show what changes have taken place in the life of the people.

The writer intends to write about life problems that tormented him and wanted to be solved, other aspects that arose later in social life, and to show other aspects of people's life. After all, the fact that the "life in a flourishing communist system" promised to the Uzbek people, not only to the Uzbek people, but also to all the nations of the union, remains an unattainable dream for many. especially the intellectuals were thinking. From this point of view, the stories "Aliqul's Debt", "My Thief's Son", "Hasan Kayfi" show that the people's pain and concern, his unrepairing marriage, remain the first and only theme in Gafur Ghulam. shows.

Although the story "Aliqul's Debt" is about the past Uzbek cotton farmer and his life, the helplessness of a hardworking person in the olden days, the story has the characteristics of a symbolic period. Many literary critics consider it as Gafur Ghulam's story describing the life of an Uzbek cotton farmer in the 1960s. In the story, there is truthfulness in the image, broad-mindedness in the intended purpose and scope, and signification.

The story "My Thief Boy" is also a wonderful story of a writer who has reached the peak of his writing skills. In it, Bibi Roqiya is embodied as a mushtipar representative of Uzbek women, a symbol of childishness, kindness, boundless endurance, and tolerance. The war and the derailment of social life due to the war, the impoverishment of the people, and the hardships of the Second World War are a sign of the life of the Uzbek people who have not been able to recover even in the fifties and sixties. In covering this topic, the writer emphasizes not the warrior who sacrificed himself on the battlefields, but the invisible victims of any war, which happens all the time and brings an unprecedented disaster to humanity - women and children, ordinary people.

Another story of the writer written in the sixties, full of symbolic signs, is "Hasan Kayfiy", which has a special place in Uzbek storytelling. The incomparably simple beauty of the language, the theme of the story, which draws the reader in instantly according to the narration of the fairy tale, is relevant because it clearly shows that the kind of ruler is the factor that determines how the people's life will be. In this story, Adib sheds light on the ancient and ever-relevant theme that if the king is just and repents to his people, the life of the people will be improved, if the criteria of justice are followed, the rights of the citizens will not be violated. What if the tsar is an unjust, tyrant who does not care about his people and leads the state into disarray, then what will happen?! There are several hidden meanings and allusions in revealing that people like Hasan Kayfi can live in such a system only when they are "in the mood". The reader first laughs at the cleverly illustrated aspects of the funny story, but then he ponders.

Regardless of the topic of Gafur Ghulam's stories, the skill of the writer is clearly visible in describing the reality of the story. If we pay attention to the language of the characters, each of them speaks their own unique language. The author creates each hero of his stories so skillfully that the reader seems to see him clearly. Regardless of who these characters are, the writer did not include them in his story for nothing, he fulfills the task given to him by the writer, and serves to reveal the image of Uzbek life at that time. Our writer, who was a lover of the Uzbek people, gave a unique style to that era and embodied them in the eyes of the next generation.

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