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NATIONAL VALUES AND FOLKLORE TRADITIONS IN THE WORK OF GHAFUR GHULAM

Submission Date: December 14, 2024, **Accepted Date:** December 19, 2024,

Published Date: December 30, 2024

Crossref doi: <https://doi.org/10.37547/ijll/Volume04Issue12-11>

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ABSTRACT

The article explores the interpretation of the universal human values characteristic of our nation expressed artistically in the works of Gafur Ghulam, the expression of the qualities of humanity, tolerance, generosity and nobility in his poetic and prose works, as well as the image characteristic of folklore traditions.

KEYWORDS

Ghafur Ghulam's work, universal values, method of dialogue, eastern way of thinking, folklore traditions.

INTRODUCTION

At a certain stage of the social development of every nation, there are artists of the word who sing its sorrows and longings, shout its joys and happiness, and defend its honor with their honorable newness. Academician Gafur Gulom is such a significant creator of 20th century Uzbek literature. He is a great creator of 20th century Uzbek literature, who was able to create significant works in both prose and verse, and who was able to express the centuries-old customs and traditions, national values, and pure, sincere feelings of our people with extraordinary skill.

METHODOLOGY

Uzbek literary criticism has achieved a number of achievements in studying the creative heritage of Gafur Gulom. Already, the poet's classic and timeless poetry, immortal prose works still attract the attention of readers and critics. It can be said that the study of the poet's work began during his lifetime. In different years, a number of scientific works were created devoted to the analysis of the writer's prose, poetic skills, style, artistry and other features. In particular,

H.Yakubov's "Gafur Ghulom. Life and Work", S. Mamajonov's "Gafur Ghulom's Prose", N. Shukurov's "Gafur Ghulom's Mastery in Lyrical Poetry", A. Akbarov's "Gafur Ghulom's Poetry", S. Mamajonov's "Stylish Glosses", N. Karimov's "Gafur Ghulom: A Look at the Poet's Life and Poetic Work", "Drawings on the Poetic Mastery of Gafur Ghulom", B. Nazarov's "Gafur Ghulom's World", T. Matyokubova's "Gafur Ghulom's Art" are among these studies.

Comparative historical, biographical and textual analysis methods were used in the development of the study.

DISCUSSION AND RESULTS

Gafur Ghulom's creative heritage is an example that reflects the national values and folklore traditions of the people with all its grace and grace. This situation is especially evident in his attitude to every event related to the fate of the people and the nation. In particular, the writer expresses his sharp objection to the terrible events of the Second World War, which threatened peace, with his poetic and prose works. Because living with the love of parents and loved ones, living a peaceful, calm life in a free and prosperous homeland, raising children, and seeing their perfection is the wish and dream of every person and nation. If any of these aspects is violated, a person's heart hurts, and a sense of rebellion against this situation flares up. In particular, the poet's poems, which are considered classic works today, such as "You are not an orphan", "Golden medal", "Time", "There will be a holiday even on our street", "I am a Jew", "Observation", "Longing", are a vivid proof of our thoughts. The image brought to life in the poet's lines trembles the reader's heart. The difficult moments on the battlefields, the cries of innocent children dying, the pain of losing their

children and husbands, the lamentations of mothers who have lost their fathers flood the hearts. The creative genius of Gafur Ghulam poured these painful images on paper. It became the cry of the entire people and the country:

Sut ko'r qilgur haromi

Gitler oqpadar

Farzandning qadrini

Qayerdan bilsin?

Bir qo'ng'iz mo'ylovli,

Baroq soch mal'un,

Jigar rang bir mundir

Istagi uchun,

Nahotki yerimiz

Chappa aylanib,

Nahotki daryolar

Oqar teskari,

Nahotki odamlar

Kezar darbadar?! [8; 42-b.].

The poet's artistic thought moves from the field of terrible war scenes to Uzbekistan. The condition of children of different ages brought in wagons from countries where battles are ongoing, and the sadness in their eyes, break the poet's heart. Remembering his childhood, he can repeatedly shout to the children left without parents, "You are not an orphan!" He courageously emphasizes that the children of this land

will never abandon anyone. After all, for the peoples of the East, stroking the head of an orphan is also a high value:

Sen yetim emassan,

Tinchlan, jigarim.

Quyoshday mehribon

Vataning – onang,

Zaminday vazmin-u

Mehnatkash, mushfiq

Istagan narsangni tayyorlaguvchi

Xalq bor – otang bor.

Cho'chima, jigarim,

O'z uyingdasan... [8; 42-b.]

Indeed, since ancient times, patting the head of a family member when a tragedy occurs is a great virtue inherited from our ancestors, a sign of humanity, tolerance, generosity and nobility. There are many hadiths about this. For example, in Imam Bukhari's book "Al-Jami' as-Sahih" it is mentioned as follows: "Sahl ibn Sa'd narrated: "The Messenger of Allah, may Allah bless him and grant him peace, said: "I and the one who takes the responsibility of an orphan will live side by side in Paradise," and he showed his index and middle fingers in pairs" [5; 24-p.]. That is, the Prophet Muhammad (peace be upon him) said that the person who takes the responsibility of an orphan and his needs upon himself will live side by side with him in Paradise, just like our index and middle fingers are joined together. It is not for nothing that the sources say that "stroke the head of an orphan, and your sins will be

washed away as much as his hair." Gafur Ghulam was able to reflect such principles of tolerance of our people in very deep and touching scenes. As the literary critic Naim Karimov noted: "the poem ... reminds us of a mother who is putting her child to sleep after waking up from a fright. The poet speaks this monologue of the goddess in a monologue in a monologue of the goddess After this poem, it became clear as day that he was a person and a poet with a wide heart, whose door was open to everyone" [2; p. 26-27].

Gafur Ghulam is a masterful creator in the world poetry of the 20th century, who was able to write both in verse and prose and had his own unique style. The events and incidents depicted, the national pain and anxieties, and the national spiritual values are expressed in the creative pen sometimes humorously, sometimes painfully, and sometimes, on a certain level, with forgiveness. The writer's stories „Netay“, „Yodgor“, „Shum bola“, „Tirilgan murda“ qissalari, „Mening o'g'rigina bolam“, „Kim aybdor?“ published in different years are a mirror world of the social life, way of thinking and spiritual worldview of the people living in the early 20th century.

In this regard, the story „Mening o'g'rigina bolam“ is especially noteworthy. It clearly demonstrates the universal values, oriental culture of communication, and the spiritual world of a person that are inherent in our simple-minded and childish people. In the story, the common features of all our mothers are impressively expressed by the magic of the writer's poetic pen, using the example of the old woman - the Black Grandmother: kindness and generosity, patience and endurance in difficult circumstances. In this case, the dialogue method used by Gafur Ghulam to illuminate the hero's psyche was extremely useful in

realizing the author's artistic intention. Dialogue is a unique form that helps to get rid of unnecessary details in the text and easily understand reality through the dialogue of characters. In it, the writer expresses the goal directly through the hero's speech. There is no need to describe the process leading up to the reality in question. The reader continues reading in the world of artistic and aesthetic pleasure that he unwittingly seeks from the book:

“– My little thief, my little thief, you seem to have climbed onto the roof in search of some kind of livelihood, after all, your profession is delicate, can't you write down your slander?... Slip down from the mulberry tree near the kitchen... I'll put on a blanket... we'll drink tea together.

– No, grandma... I can't drink tea, because when the sun comes out, you'll recognize me. I haven't really rubbed my face, I'm afraid, I'm ashamed.

– Oh, my God, are you going to leave the blessed house empty-handed, my little one? Take something... yes, by the way, there's a half-pound pot in the kitchen... Take this. You can sell it and make a living for one day, my little thief...” [7; 150-153-p.] Gafur Ghulam made a worthy contribution to the improvement and elevation of the short story genre in Uzbek literature. His short story "Netay" is also dedicated to the depiction of the tragic realities of our people at the beginning of the 20th century.

One of the works that made the writer's works readable and introduced his name to the literature of fraternal peoples is undoubtedly the story "Shum Bola". This work, narrated in the language of a 13-year-old boy, is distinguished by its interpretation of universal human values, childish joys and sorrows,

scenes of difficult fate, and an interesting method of depiction typical of the language of folk oral art. The forgiving humor in it also determines the aesthetic pleasure derived from the work. Therefore, the reader who begins to read the book will not feel bored. After all, the depiction of realities that came into being from the combination of the truth of life and artistic texture is expressed with relevance and interest, "like an axe falling into its place." It is precisely these aspects that created the basis for the work to clearly reflect the scope of moral and educational values characteristic of the way of thinking of the Turkic peoples.

The story skillfully depicts the peculiarities of our people, who can face any sorrow with a smile even in difficult times. It is as if the author's experiences, who has "tasted" the blessings of orphanhood since childhood, are absorbed into the work. After all, during the First World War, when the people were starving, he lost his parents and raised his sisters with the help of his brother. In the author's own words, "there is no service that he has not done, no work that he has not done [6; p. 15]".

The conversation between Sariboy and the boy is in harmony with the events of the fairy tales "Sixty-Laughed Lies", "Forty Lies", "Forty Lies in Three Lies", which are reminiscent of one of the traditional motifs in the folklore of the Turkic peoples - the story of achieving a certain intention or goal by telling forty or more lies at once in order to fulfill a certain demand of the king. This shows the author's deep knowledge of the examples of oral creativity. The events of the fairy tales mentioned above also glorify the resourcefulness, responsiveness, and ability of our people to get out of difficult situations. In particular, the hero of the fairy tale "Forty Lies in Three Lies" fulfills the condition set by the king in order to save the

people from a difficult situation. The centuries-old art of oratory and skillful use of words by our ancestors have brought to life their resourcefulness that leads to a goal: "Master, I am poor, an orphan. I was the only son of my father, and now we are three... When I looked at it like this, one of us had no collar, one had no sleeves, one had no skirt... When I looked into the stream, I saw three fish, two of them dead, one of them had no soul. We took the soul and put it in the one that had no skirt... In one place, under a clump of ungrown grass, lay a young rabbit that had not given birth. We made a wet gavron from the uncut stem of an unplanted willow and made a sab, it fell down in three rolls, we held it and slaughtered it, it took six batons of oil... Saying, "The oil is for me," I took off my shoe and anointed it with six batons of oil, one was enough, one was not enough. I was tired, I fell asleep, At one point, there was a loud commotion. When I jumped up, my oiled shoe and my unoiled shoe were fighting and fighting. I slapped both of them on the jaws and lay down again to sleep. At one point, I woke up and looked. My oiled shoe had pulled my cloak off me, covered itself with a moon-like blackness, and had fallen asleep, while my unoiled shoe had disappeared..." [5; 245-p.]. In "Shum Bola", Karavoy sets out to rescue the servants, who are afraid of facing Sariboy and are tired of his "innaikein?" that are repeated after every word. But it is not easy to defeat the rich man with a few words. It is necessary to make sure that the master can no longer ask the question "innaikein?". To do this, it is necessary to reveal his most sensitive aspects - his property and family. And so it happens. The lie, which begins with the breaking of a sharp-edged knife, ends with the death of the rich man's youngest son, Borbovyachcha, who, while thinking that he was catching a sparrow, falls from a tree and dies. The news that the boy's unmarried

daughter, "Adol opa", gave birth to a wonderful little boy who looked like he had "poured" a cart driver completely upsets Sariboy. His usual "what if?" is no longer enough. In general, Gafur Gulom's creative imagination proves that he can find a way out of difficult situations with resourcefulness and use comic elements purposefully even in tragic scenes. As the literary critic Saidulla Mirzayev rightly noted: "The main features that define Gafur Gulom's poetic style are philosophical and innovative, promptness and responsiveness, historical accuracy, harmony of nationalism and internationalism, popularism and artistic perfection." [3; 177-p.]

The respect for bread, which is typical of the peoples of the East, and the need to respect and cherish everything - if it is a necessary item - in the story "Shum Bola" can be said to have been absorbed by the author based on his life observations, the influence of the family environment, and his experiences: "Gafur Ghulam, speaking about the character of Haji Baba in the story "Shum Bola", said: "I wrote down many interesting features and words of my late father for Haji Baba. When my father walked down the street, he would also feel the papers on the road with the tip of his cane, if bread fell, he would pick it up, rub it on his eyes, and then put it in a hole in the wall or in a higher place. Haji Baba also does the same," [4].

The artistic interpretation of the national values described in this story has not lost its value today, but has taken a firm place in the hearts of the Uzbek and fraternal peoples, both as a work of art and as a film.

In the story "Monument" by Gafur Ghulam, such qualities as human patience, perseverance, and the generosity in his spirit are glorified. The reader who is engaged in reading the book will read it without

stopping, with pleasure. It calls for impartial support to those around him, for acquiring qualities such as generosity and nobility. The spirit of the hero of the work, Jora, also embodies the generosity and simplicity inherent in the nature of all fraternal peoples. However, the author's main ideological and artistic intention is not only to describe the shugin. The story, using the image of Saodat as an example, evokes in the reader the image of a person who has lost his way in life, has lost his way, and suffers from regret, remorse, and the pain of memory throughout his life, and encourages him not to follow such a path, not to give in to fleeting desires.

CONCLUSION

The poet Maqsd Shaykhzoda, reflecting on the style of his colleague Gafur Ghulam, noted the following: "Oratory techniques dominate in the style of Hamid Olimjon, heavy (deep) philosophical thought in the style of Oybek, and poetic publicistic motifs in the style of Gayratiy. These features are also present in Gafur Ghulam's work. However, in the process of growing up, his own bright style is formed, which makes it possible to immediately recognize his poems, even if you do not see his signature. "It is not difficult to notice in his lyrics a synthesis of genuine excitement and thoughtful reflections, passion and tender spiritual experiences, anger and compassion, humor and pain, eloquence and artistry."

The writer, who understood the pains and anxieties, joys and happiness of the people and skillfully reflected them in his creative works, is today appreciated by his people and country. Various streets, parks, metro stations, publishing houses, and educational institutions are named after the writer. In 1999, Gafur Gulom was awarded the Order "For Great Services" by

the decree of the President of the Republic of Uzbekistan for his contribution to the development of Uzbek literature. In 2003, the celebrations of the writer's 100th anniversary were widely celebrated. Gafur Gulom's creative heritage will not lose its place as a great spiritual monument for future generations. After all, as Naim Karimov noted, the poet "by his nature is an optimistic and universal embodiment of ideas, views, and values" [2; p. 31].

In general, Gafur Gulom, during his extensive creative career, was able to become an example for everyone in terms of deep respect and reverence for our classical literature. The first prose version of Alisher Navoi's epic poem "Farhod and Shirin" in Uzbek was made by Gafur Gulom in 1940. In this sense, G. Gulom is a great poet and a skilled prose writer and translator. The educational and aesthetic significance of the writer's works is extremely great and occupies a worthy place in the history of Uzbek literature of the 20th century.

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