



GHA Fur GHULAM'S ARTISTIC PRINCIPLE IN ILLUMINATING THE TRUTH OF THE TIME

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ABSTRACT	KEYWORDS
<p>The Jesuits and the poet constantly perform the Davring ilgor vakillari sanalgan. Siyy zharain, the ex-Soviet government adopted a People-oriented leadership, talent, el horasidan Khurmati julida yahshigina foidalangan. During the meeting, the sides expressed satisfaction with the development of cooperation between Tajikistan and China. Tajikistan, Tajikistan and Tajikistan. But bedii ijodkorga the truth is that jeritish may be beradi, a symbol, a majozy way of thinking known as bir Petra Real vakelik book and kelajakka yadi.</p> <p>Article Uzbek literary studies "Gafur Rabning" Shum bola " to tell the story of the life, epoch, political ideology of the nation, the life of the influence of uziga basically describes yeritilgan</p>	<p>izhimoy life, epoch, Syrian ideology, literature, badiy izhod, Gafur rab, "shuma bola", badiy reception, sarcasm method, tease the image.</p>

INTRODUCTION

A creator who is not a mute in social life, era, politics is considered a literal free person. Despite the current of the era in the world of literature, individuals who remain faithful to their hurity are numbered with a finger, but their part is extremely sad. Political ideology has always been interested in a person faithful to the realities of the soul: he sought to either subjugate him or condemn him to loneliness. The creative people have always been considered the pioneers of their time, and it is a fact that politics uses their pen, talent, respect between el for their own good. In such a way, the creator is also an ordinary person. He, too, is not as satisfied with anxiety, danger, confidence, hope, aspiration as ordinary people. Therefore, the main criterion of impartiality in assessing the personality and work of a writer or poet is not to take away the creator from the period in which he lived, worked, and evaluate him with the old man of today. Perhaps it is permissible to judge by the merits of his work for Literature at that time, by his own word, by his own voice, by his innovations in creativity.

We know from history that at the beginning of our century, such figures as Qodiriy, Chulpan, Usman Nosir, Fitrat, Elbek, Botu, Munavvarqori came out with great goals and noble dreams in the field of

Uzbek literature. However, the whole in nationality and personality, the priority of nihilism in thought-observation was a principle contrary to the ideology of that time. Any person whose faith is intact, whose historical traditions and values are firmly held, is considered dangerous to politics. Therefore, the heads of the former regime prepared an incredible plan: to destroy existing talents by the hands of young talents who are coming to the surface. From this birvarakayi had two interests: the destruction of all true talents whose personalities sought to make their way, and the breaking of talents who sought to make their way, exposing them to lifelong condemnation, muteness. Such a test came to the end of our creators, such as Hamid Olimjan, Zulfiya, Oybek, Abdullah Qahhor, who began to appear in the world of literature after the creators mentioned above. They lived and worked in the 1930s and 1950s in an extremely difficult time, when hearts were overwhelmed by fear, panic. This period has an opinion, talent

the wounded people bet their fate on the game. In other words, the question of life-matter was put in between. It must be admitted that there were also those who were satisfied from within the talots of this period, who sought dirt between the nails and enjoyed someone's defeat by finding fault. And again there were those who went from impossibility, from helplessness to courtship, were crushed by the burden of dependence on someone, and lived to eat constipation.

Another of our poets who created within the contradictions between the judgment of the period and the judgment of the mind is Ghafur Ghulam. Ghafur Ghulam is considered a creator who, despite living in the heaviest blacks, was able to create his unique status in the world of literature. First of all, as a poet, he introduced a pure soul into Uzbek poetry with a breath of fire, penetrated into hearts with the image of sincere feelings, and our poetry was enriched with unique poems, cast lines, such as "time", "longing", "waiting", "Alisher", "you are not an orphan". With such works as "my sonrigina boy", "Shum Boy", "The Stranger", convincing the Eastern philosophy of the great sinoate of human treatment, attitude, affection and sympathy, our prose rose by one step. The sound of the great English dramatist William Shakespeare tragedies on the Uzbek stages, the popularity of the work of Alisher Navoi, Muqimi, Furqat, children's literature and the development of modern journalism in his time are also directly related to the name Ghafur Ghulam. The poet, The Fiery heart of Uzbek poetry, was, in reality, a man who could live life within the fire and influence the generations after him with the breath of fire [5: 7: 8: 9].

In our literary studies, it is deeply studied to what extent Ghafur Ghulam was a master of unique skill in poetry, and in prose. In particular, the short story "The Silent Child" was studied in different ways and recognized in all uniform the author's ingenuity to create a present, word-master, comic situation. In literary studies, issues such as the occupation of the autobiographical character of this work, genre, ideological-artistic nature, World of heroes and skill of the writer are widely covered. In order to prove our reasoning above, we pay attention to only one image in "the wind child", thus

through the Ghafur Ghulam baralla we want to reflect on the facts that we could not say.

Under the consciousness of Ghafur Ghulam there has always been a thirst for spiritual freedom. Under the pressure of the ruling ideology, this thirst grew even more. To express spiritual thirst, he needed a symbolic image precisely that of a child [3], - writes R.Umurzakov. The writer Shum poured all the talk in his heart with the language of the child, covering in his own way the changes in the social system, society, law, politics, morality after the occupation of Turkestan by Tsarist Russia. Especially through the image of the madmen, the description of which is presented at the beginning of the work, the writer may have brought out a large socio-legal problem.

We know that in a work of art, the images of madness, cunning, ridicule, devotional perform a specific task, that is, through these images, the vices, falsifications and vices of society are exposed, enlightened and universal ideas are expressed [1; 2:180]. The inherent right to inviolability gives these images the privilege of speaking fluently, of speaking their language. This is considered the right thing for a creative person who lives in society and is forced to not speak, knowing the shortcomings in it. Ghafur Ghulam, a deep connoisseur of folk art, effectively used such images that, influenced by oral creativity, penetrated into written literature, and through their word expressed unspoken truths in the story of the "Shum child".

The verse begins with the sentence " Rastas are prosperous", and as evidence of this prosperity, the crowded atmosphere in the Tea Room of samovar Asra kal is described. At first, at the entrance to the tea room, the toast "the variety of feathers in a cage attached to the ceiling is extolled like silks in the work box of Oisha chewar" attracts attention. This image helps the reader to get into the work, to imagine that landscape. It then slowly shifts to the original muddao:" one of the joyous ermaks for the children of us daidi, who roam the market, was the madmen of the neighborhood, of the streets " [4: 4]. This sentence will keep the reader a little alert. Well-groomed Rastas, on the table in the Tea Room, obinonu shirmoy around the tablecloths decorated with candles with breads

the mottled urine of fluttering Owls fades and white-black images appear. The reader's eyesight comes to life in the same way as in the film based on the work, with a torn head and a disheveled figure, in which children walk in ermak. You can imagine a face with an unkempt smile, a shadow of anger. Yes, for the writer, these images are very important. They are the savior of the author. The author masks these images on himself, pouring on paper his thoughts, which he could not openly say the reason for danger and anxiety: "in those years there were so many demons in Tashkent that you cannot count and count: malla jinni, Karim jinni, Mayramkhan, Khol parang jipzhinni, Tajikhan, a pair of pigeons, scientist jinni, Eshon Moon, Avaz jinni, etc... Each madman had his own Personality, Personality, "sweet"" [2:4]. Reminding of the inherent masculinity and selflessness was a way out for the author, and this way reminds the heroes in question that everything is possible, there is no request. It is natural that the reader who is reading the work cannot reach the count of Demons, is surprised that there are too many. On his own, he knows the reasons for this, and involuntarily Shum, listening to the boy's stories about the history of demons, learns that Karim Jinn, who slaps everyone from seven paws to Astar-Avra, was previously a boarder, and after the chit has multiplied, he did not grow up, but became a demon, unable to feed the boar and babysit. The same "is there Nikolai, is there a Kaufman, is there a Mochalov, is there a mirshab that says Nabi is a thief – a pair of pigeon demons who slap them all in one pot, despite the low height of their career, Avaz jinni, who lost his face when the fire fell on the shop bench, Avaz jinni, who lost his mind when his husband was playing with his sister, and the part of the Mayramkhans who These images invite soppa - milkman to a deeper meditation on demonic factors.

The impact of anguish, sadness, despair, fear and danger on the human psyche encourages thinking. Why did Ghafur Ghulam create these images and what does he mean by citing their "history"? DAF'atan comes to your brain with such questions: Tsarist Russia, Nikolai poshsho to the people who live peacefully, obsessed with their livelihoods – in general, by showing to what extent colonial politics have affected, the period in which the writer himself lives, that is, even the 50s and 60s of the last century is not ironic? Did not those who were insane after losing their storefront in the story represent many intellectuals who lived with mental repression and inner fear caused by the policy of the former

Saloans? Maybe the Ghafur Ghulam hid himself in the image of a pair of pigeons, which made the Tsarist government a cauldron and slaughtered despite the low height of his career, thereby freeing his heart from the burden? You will be in a whirlwind of questions and thoughts and look at the work differently, after all, only the "Shum child" gina can give you the solution.

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