



Issues of the Fate of Children in the Works of G. Ghulam

Karim Yuldashev, Mamlakat Alijanovna Juraeva

Fergana regional branch of Uzbekistan State Institute of Art and Culture

Abstract: This article describes the work of academician of the Academy of Sciences of the Republic of Uzbekistan and folk poet Gafur Ghulam. We will introduce you to the analysis of Gafur Ghulam's poems and his formation in a complex process as a creator. From the 20s to the 60s of the 20th century, Uzbek children's poetry and prose included his colorful poems expressing the wishes, dreams, joys and happiness of children of different ages.

Keywords: story, culturalization, interpretation, historical truth, artistic truth, national independence, principle, criticism, dramaturgy, journalism.

Academician of the Academy of Sciences of the Republic of Uzbekistan and people's poet Gafur Ghulam is a phenomenal representative of Uzbek literature of the 20th century. Is a unique word artist who has made a worthy contribution. From the 20s to the 60s of the 20th century, Uzbek children's poetry and prose included his colorful poems expressing the wishes, dreams, joys and happiness of children of different ages and eras. "Turgun and Duck" (1935), "Prize" (1940), "Tongotar song" (1949), "All yours" (1953), "Komsamol" (1953), "One until it opens" (1955), "You are my youth" (1958), "Bayram Maktubi" (1969), "We will learn to moon" (1970), "To my children" (1983) poetry collections and "Netay" (1930), "The Resurrected Corpse" (1934), "Yodgor" (1936), "Shum Bola" (1936-1963) and matured with cheerful stories. Consequently, the history of Uzbek children's literature, which has emerged as a new literary phenomenon, cannot be imagined without the work of Gafur Ghulam.

Gafur Ghulam could not forget the fact that he grew up as an orphan. Due to the fact that orphanhood turned him into a dull heart and constantly haunted him, it was natural for him to wake up the dreams of orphanhood in the layers of his memory, no matter what topic he wrote for children. This situation can be observed in "You Are Not an Orphan", written for adults and becoming an event in Uzbek poetry of the 20th century, "Bayram Maktubi" written for children, and a number of other poems. In addition, in the poem "Bayram Maktubi" written by the poet when he was exactly fifty-two years old, we read:

Thirty-eight years ago
Today is equal to you
I was fourteen years old.
It's a long evening without morning
the black bosom is wide open
I have a moment in front of my eyes.
Where do you say the school is?
There is no bread itself,

Gray jacket, torn pants,
 Without a door, without fire, without light,
 The ruins are dry,
 The people are confused
 War of the White King
 Searching the country to the ground,
 He had touched the tinka.
 March of the hungry army
 Covering the earth
 It was like a flame.

While exposing the entire tragedy of the Russian colonial policy in this way through childhood memories, he cannot help but remember that "wandering of the twenties" when bloodthirsty Nazis were disgusted by the fact that thousands and thousands of children were separated from their parents and left orphans:

What is orphanhood?
 Ask us.
 Of the tenth skills
 Wandering;
 Mixed fever
 Like a nightmare
 From the mirror of imagination
 It won't go off
 I'm an orphan
 Oh, he's an orphan...
 oh my poor soul
 It's worth saying
 To pat my head
 A kind hand
 A mouthful of sweet words
 Cheap as bread.
 I was human...
 Human child...

Such days of love for a human child left an indelible mark on his heart. On top of that, he was separated from his brother-in-law Jora, who had "raised his fortune" in the battles against fascism. Shortly after the end of the war, another child, Bashar, died. The children of Ozar, Yashar and Gavhar horsemen also did not fit on their foreheads. The grief of this kind of separation, which came on top of each other, naturally made the poet "Like an orphaned bush on the road of a great caravan, with tears in the longing eyes of the people" and "The sky is full of stars, where is your star?" - he said half-heartedly, but could not bend his waist. By his own admission: "He turned yellow like wax separated from honey, and did not bother like a bee without a hive" (p. 182). At this point, it should not be forgotten that "when considering Gafur Ghulam and his descendants," wrote the literary critic

Rahmon Kochkar, "in our opinion, the biography of these creators, the environment in which they grew up, for a moment Please do not forget. Not only the environment, socio-political situation, the impact of ideology, but also the details related to their childhood and personal fate.

If we pay attention, most of the creators of this generation opened their eyes in the poor families of the devastated country at the beginning of the 20th century, in the country where they were made to be "patients with blood drawn from their bodies" (Hamza). On top of that, the pain of orphanhood and separation poured down on them.

In this situation, ties were tied around their necks and Komsomol badges were pinned to their chests. It was as if they found a hand to caress their heads, a patron who appreciates their talents. This indicates that their "owner" has come out, that the outstretched hand is not meant to pat the head, but rather to hold the head in a vice. However, what will the experience of understanding and feeling this danger in time and in full, predicting its consequences do to these young minds? (UzAS, 2003, January 10). Gafur Ghulam was formed as an artist in such a complex process. For this reason, he saw that system, which wore the "Komsomol badge on his chest" as a patron, and found comfort in expressing his satisfaction with his participation in building a new life in dreamy memories:

That's right, in your class

sitting at desks

I did not tear "Alifbe".

But in a new order

As a teacher

I did not take a breath. (p. 78)

Indeed, he was able to make a worthy contribution to the education of the young generation by "teaching in a new order" - coaching. Not only as a father, but also as a coach and creator, he loved children from the bottom of his heart, and "kept his life" when they were hurt:

If one of them coughs one morning,

My soul is pounding with my tongue.

If half the time disappears from my sight,

My tongue dries up like an innate thirst. (p. 196)

Since the poet's heart has developed a natural inclination to live in joy of children's kingdoms, they cannot feel themselves "chuvvosidvn".

Waking up later than the sun one evening,

If I don't hear the kids.

All day long, I'm confused

It's like I don't have everything in my mind. (p. 206)

After that, the child weaves mature lines from the "perfume blown out of his breath". If you pay attention, it is not difficult to notice that the images of the child and the morning are in a parallel position in both of the above-mentioned quatrains. This, in turn, opened the way to look at childhood as the dawn of humanity. As a result, in the poetic interpretation of the poet, childhood as "spring in the heart, lunch in the tongue", "spring that quenches thirst", "worldly wealth" and "real existence" ("You are my youth") took the shape of the tongue of personality. Dawn and dawn have become symbols of childhood. For example, the Tongotar people, walking across the expanses, have become a testimony of the hope of a bright future ("Salute of the Deputies"), the breath of freedom blows in the morning that honors the country ("The Great Day-Peace Festival"), the morning of childhood is a symbol of purity. From it, "the smell of perfume wafts" ("My country"), the purity of the morning is a sign of the purity of children's thoughts, the purity of the home and imagination ("In the morning of the holiday"), and the fire of the first September morning is a good morning that gives light to the

minds of the birds. It is a symbol of shooting, and enlightens young minds by initiating reading, learning and acquiring knowledge. ("Today's poem"), the breath of this morning is pure and virgin, it gives purity to the mind ("A poem I wrote for my sons and daughters who will enter the first grade this year"), not only the beginning of the day, the beginning of life. The sun that shines in the morning illuminates the world, and the awakened consciousness illuminates life ("Gilam"), the purity of the morning is not equal to purity, the poet is conscious of the gentle hand that spreads this purity and purity, so his breath of health is so conscious. He wants to die ("To the moons called Toshhon"), therefore, life is always clear and renewed, changing and refreshing ("I have a future"). Apparently, he named one of his poetry collections for children "Tongota It seems that it was based on this logic when he named it after his poem "r's song".

This problem was analyzed in the short stories "Netay", "Yodgor" and "Shum Bola", which formed the basis of G. Gulam's reading for teenagers. In the works of the writer, he takes the path of artistic analysis of the causes and consequences of orphanhood. According to his interpretation, orphanhood is also a stepchild with attention to its essence. Indeed, the bitter and painful fate of a child who is prematurely separated from his father or mother (sometimes both) and receives not mercy, but cruelty from his stepfather or stepmother is such a tragic fate. In this case, the adoption of an orphan can be considered a personal tragedy. However, Gafur Ghulam did not try to solve the problem in this way, on the contrary, he tried to reveal the tragedy of the fact that the brutal system of the past and the cruelty of the unkind society caused the dead to adopt orphans, and it can be said that he succeeded in this. It has been. In this regard, Netay and Shum's interpretation of the fate of orphans is noteworthy.

The story "Netay" tells about the tragic fate of an unfortunate Uzbek girl who ended up in a brothel. Gafur Ghulam himself emphasized that Netay is a real historical person, and he heard from his own mouth how he ended up in a brothel and how he got out of it, got married and rebuilt his life, and this story did not give him rest. , he admitted in his conversation with the translator A. Naumov that he immediately finished it as a short story, and that his intention was to turn it into a novel, and because he postponed this intention, this work remained at the level of a "novel synopsis".

Gafur Ghulam tries to explain the causes of the tragedy of orphanhood with the incident of Dukchi Eshan. Literary critic H.Yaqubov's confession; "The writer emphasizes the reaction of the Dukchi Eshan event of 1898, which is not even related to the plot of the work. The importance of this is that in the years when the story was created and for a long time after that (1949), historians and literary critics in Uzbekistan considered the Dukchi Eshan event aimed at separating a part of the Central Asian territory from Russia as a "progressive" movement. Gafur Ghulam condemned this action in the story and showed in the composition of the work that the unrest caused by this action was the cause of the disasters that befell Netay, the hero of the work. Indeed, the writer acted in this way, and in order to confirm his intention, he showed the works of Zavqi and Muqimi, which expose Dukchi Eshan, as evidence. Although H.Yakubov's analysis of these evidences shows that "the composition of the narrative was not well worked out", he still approves of the reactionary nature of the Dukchi Eshan incident and, worst of all, he does not back down from his opinion that the "innocent orphan girl Netay" is the main cause of the tragedy. It is surprising that academician S. Mamajonov, in his important research on the prose of Gafur Ghulam, supports this idea and writes: he wanders the streets like everyone else. Young Netay wanders the streets of Kogan like a lamb separated from the herd. Instead of giving him a piece of bread, the rich pass by and say, "God forbid," while the poor look at him with wild intent, saying, "It's still a cave." Based on this logic, S.Mamajonov expressed sympathy for the reaction of the Dukchi Eshan movement: "G. Gulom was the first to reveal the reactionary essence of the Dukchi Eshan event in his work," he notes. In fact, these comments of H. Yaqubov and S. Mamajonov were completely groundless and were aimed at justifying Gafur Ghulam's views on the phenomenon from the point of view of modernism. If you look carefully, the cause of this misfortune that befell Netay and the Netay people was not the Dukchi Eshan rebellion, but the origins of this rebellion and the tsarism invaders who destroyed the people by covering it with blood and at the same time stabilized the colonial policy in the country by showing their violence?! Besides, if they had not conquered this country, if they had not done oppression and

violence, would Dukchi have rebelled?! The problem is that neither Gafur Ghulam nor the researchers who studied his work could say this at that time. Finding fault with ourselves and not with the aggressor was becoming a unique principle in the Shura ideology of the 1930s. After all, at the same time, the representatives of the resistance movement - "printers", artists who sang about the national pride of our people - were increasingly viewed under the label of "nationalists". In addition, the principle of idealizing the progressive consequences of the voluntary annexation of Central Asia to Russia, rather than condemning the colonial policy of tsarism, was being formed. For this reason, it was easier to condemn the Dukchi Eshan rebellion and not the tsarist colonialism, and it was in line with the policy of modernization. Nevertheless, although it is not clearly indicated which system, S.Mamajonov: "That system is Netay's youth, he steals everything and makes his fate tragic," he came to the right and reasonable conclusion. Indeed, the cruel system based on the exploitation of the person who was caught in the colonial complex not only made Netai an orphan, but also put him in a reformatory.

Gafur Ghulam in the story "Shum bola" did not follow the path of modernism in expressing the tragedy of orphanhood, but instead followed the path of artistic application of the anti-humanist nature of the old system, which was ruthless not only to the masses of working people, but also to their children. He intended to uncover and expose what he had done, that he tried to injure them both mentally and physically with cruelty. True, Shum Boy, the hero of the work, is actually a physical orphan, a cheerful boy who was left in the care of a fatherless, widowed mother. Although it is not mentioned in the work whether all of them have a father or a mother, or both, it is mentioned that Shum's children are Aman, YoldoSh, It Obid, Bit Obid, Turobboy, Husni, Salih, Abdullah, Polathoja. and equals, like Miraziz, are in fact Shumqismat's children who have been forced into some degree of spiritual orphanhood due to the stepfather of that inhuman system. It is natural that they are also considered as orphans without rights due to the fact that the cruel society based on that inhuman system, oppression and inequality, exploitation of people by people has left such children to their own fate. Gafur Ghulam's artistry is that he did not stop at showing these children as mere derivatives of that society, otherwise these children are also the difficulties of that society, which is mentioned in "Mallajin, Karim Jinni, Mayramkhan, Kholparang jeep-jinni, Tajikhan, Juft kapar, Olimjinni, Eshan Ai, Avaz filled the ranks of the jinni. Then, when the writer goes into the explanation of the reasons why these madmen became mad, he shows the injustice inherent in that absurd system. Let's say that Karim the jinni used to be a prostitute and fell into this cave because the market was in trouble, and Eshan Ai fell into this cave because her husband, Mattikhon Tora, caught his sister. While Kholparang was spinning velvet, he became mad when his shop was set on fire. Mairam Khan's real name was Mamatram, and he was engaged in blacksmithing. When iron and iron products started to leave the factory, his company also broke down and became mad. as it has become. Thus, while showing that the owners of various professions were driven to insanity in this way, the writer does not forget to mention, "There were many lunatics in Tashkent." After all, that cruel regime could crush these children in its torture and put them in this place. But Shum children in the interpretation of Gafur Ghulam had a noble intention to live. This hope taught them to live together, determined to find their place in life, no matter where life throws them. In the end, they overcame orphanhood, broke the stigma and, most importantly, began to feel a sense of self-awareness and self-worth. Such a lesson can be learned from the fate of the orphan in the story "Shum Bola".

In the story "Yodgor", orphanhood is the motive that sets the plot in motion. In it, the attitude towards the fate of the orphan Yodgor plays a decisive role. As S.Mamajonov rightly stated: "Yodgor" is a symbolic name from a poetic point of view. Even if the child Yodgor is not the object of the image in the work, it plays the role of a tool for the writer to show new human relationships. This baby is a key to the inner world of Mehri and Jora, their parents, and the baby creates the story of the masterpiece, sharpens the conflict, develops the plot and splits it in two, and then again. puts it in one, develops and opens the characters of this child. It is a magnet that connects events and people in the work with each other, connects and pulls all parts of the work to the center of the writer's vision: Mehri's love destroys her beloved. This baby is the cause of Jora's "innocent guilt" being scolded in front of his mother, brothers and aunts, who, like you, reveals Jora's humanity, tests

Saadat's love and explains the truth of life to Mehri. this baby is also a "monument". It seems that in all this process, Yodgor is not treated as an orphan, moreover, he is not treated like a stepfather, but the leading principle is to look at him as a human child - as a cheap son of Jora. For this reason, neither the Jora family, nor Saodat and his family members, that is, in the society that is being formed under the influence of the new reality, you will not notice a step-motherly attitude towards Yodgor, man. True, at the beginning of the work, love blinded his eyes, albeit temporarily. Although it became necessary to get rid of a child born out of wedlock with the intention of not only being blamed for the infamy of his parents in the complex of affection and old-fashioned views, in fact, this does not mean a step-child relationship to that child, but the reason that makes him a living orphan. rotates and on this basis the consistent movement of the plot of the work is ensured.

References

1. Aristotle. Poetics. Morality of the grave.— T.: New age generation, 2004.
2. Abdusamatov H. Drama theory.— T.: Literary and Art Publishing House named after G'. Ghulam, 2000.
3. Tursunov T. Stage and time. — T.: New age generation, 2007.
4. Cholpon. Is literature rare? — T.: Cholpon, 1994.
5. Gafur Ghulam "Selected works" - Science and literature. 1987.
6. Ikramov H. Period and theater — T.: "National encyclopedia of Uzbekistan" State publishing house, 2009.
7. Tursunov T. History of Uzbek theater. — T.: New age generation, 2007
8. Bayandiev T. Art issues - from the point of view of a theater critic - T.: Publishing House of the Center of Science and Technology, 2009.
9. Tursunboev S. On the borders of the Uzbek theater - T.: Publishing House of the Center of Science and Technology, 2012.
10. Yuldashev Karim, Joraeva Mamlakat Alijanovna - PINDUS Journal of Culture, Literature, and ELT 04.02.2022 - Features of Dramaturgy
11. Yuldashev Karim, Joraeva Mamlakat Alijanovna - Oriental Art and Culture Uzbekistan. Volume 2 Issue 4. 12.2021 - Light life
12. Yuldashev Karim, Joraeva Mamlakat Alijanovna - PINDUS Journal of Culture, Literature, and ELT 18.06.2022. Volume 2 No 6 ISSN 2792-1883 - Gulom Zafari Playwright (1889-1938)
13. Yuldashev Karim, Joraeva Mamlakat Alijanovna - Oriental Art and Culture Uzbekistan. VOLUME 3 ISSUE 3/SEPTEMBER 2022 - HAMZA HAKIMZODA NIYOZIY DRAMATURGIYASI (1889-1929)