



## Ibragim Gafurov Is A Storyteller

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### ABSTRACT

This article analyzes the skill of creating a historical story by Ibrahim Gafurov, a skilled translator, journalist and writer. Such stories as “Gala”, “Mother Dargahida (Alif)”, “Murid”, “The Boy Playing in the Slaughterhouse”, “Yellow Flowers of Bobarahim” about Boborahim Mashrab, which form a cycle of stories in the writer’s work, were studied. The story “The Boy Playing in the Slaughterhouse” is highlighted as a separate object and the writer’s writing skills are emphasized in it. The title of the work, plot, volume of artistic expression, visual means, and elements of artistic language were taken into account. The role and function of each in the work is analyzed depending on the skill of the writer.

### Keywords:

Story, mysticism, history, artistic expression, visual medium, artistic skill, style.

Knowledge, desire, and pleasure from creativity motivate the artist to new goals. As the ability to think and observe grows, the creative owner rushes to move from water to sea, from sea to ocean. Emotional experiences find scope for artistic expression in the form of philosophical generalizations. Time and hard work will pay off. Talented people who enjoy creativity and consider every moment a treasure strive to use life wisely. Over the years, he has been exploring his life path and summarizing the creations that he gave to his people as an intelligent person. He is in a hurry to complete important work, properly channeling his many years of knowledge, experience and life lessons. A multifaceted scientist, journalist, literary critic, skilled translator, prose writer Ibrahim Gafurov is one of these creators who dedicated their lives to hard work. Ibrahim Gafurov, whose pen was honed in the process of translation and won the hearts of the people with his popular articles, is also a master of creativity and a skilled storyteller. The writer's stories of modern and historical content attract the reader with their

deep content, philosophical conclusion, wealth of examples, and artistry. The stories about Mashrab, which constitute the unity of historical stories, deserve special attention.

It is known that writing a work about Boborakhim Mashrab, who left a bright mark on Uzbek literature with his passionate poems and way of life, is a rather difficult task. In recent years, prose, dramatic and poetic works have been created that embody the image of Mashrab. Due to the fact that views changed along with the demands of ideology, they were interpreted differently in accordance with the times, adapted to the worldview of the reader of that time. In some places, historical truth was subordinated to the demands of the time. In the centuries-old religious beliefs and history of the Uzbek people there was no place for mystical teachings. Today, thanks to independence, it is possible to study Uzbek literature on the basis of our national land, and there is a need to convey it to the Uzbek people. One of the urgent tasks is to translate our history into fiction, given that scientific analysis remains the responsibility of scientists and

specialists in certain fields. The reason is that the artistic expression of mystical teachings, famous personalities rich in philosophical ideas, and the life path of saints is the most acceptable way of public propaganda. Of course, this process requires a lot of knowledge and preparation. Thousands of people learn about the lives of these people and understand their philosophical world to the fullest after a single intellectual takes the interests of the people on his shoulders and acts responsibly. This knowledge and life experience of Ibrahim Gafurov are reflected in interesting and meaningful stories.

Ibrahim Gafurov is the author of the story "Mashrabah". The stories "Gala", "Mother's Cross (Alif)", "Murid", "The Boy Playing in the Slaughterhouse", "The Yellow Flowers of My Grandmother", collected under the title "Free Breathing", are distinguished by the originality of the storyline. . Artistic imagery is distinguished by the richness of its means [Gafurov 1998, 10-52]. Among the Nyx, the story "Boy, games in the slaughterhouse" attracts attention. The writer's storytelling skill is manifested when, in his artistic vision, he synthesizes the reality of production, transforms it, and manifests itself in an educated, interesting, new artistic texture, rich in findings.

Sufi scholar Najmiddin Komilov Ibrahim Gafurov, writing the preface to notes that Alisher Navoi approached Sufism by writing short stories about Babur, and that the writer himself is a scholar. Historiographically, awakening to observation, the scientist displays the following menu: "Ibrahim Gafur, as a learned man, realized his personality both in work and in life, and awakened the nation and the country and invited it to the expression of his personality. . As a matter of fact, it is impossible to imagine the writer's social activities without his work. Because creativity itself is the social activity of the writer. An active thought, an active word is great power" [Komilov 1998, 6].

The same characteristics described by Najmiddin Komilov, who embodied the qualities of a mystic, scientist and scientist in

his image and gait, also reveal the reasons for the creation of these stories. Ibrahim Gafurov, like Azod Sharafiddinov, deeply feels the truths that the intellectual layer of society has realized and communicates with its problems. The awakened soul in him, with a clear conscience, cares about the morality of society today and tomorrow. A scientist who knows how to put the interests of society above his own lives with a deeply human heart. As the scientist noted, creativity is transmitted in lines as these deep emotional experiences, wise human thoughts. In this sense, writing stories about the learned poets Alisher Navoi, Babur and Mashrab, who are surrounded by universal human problems, is also the desire of the writer. Only a soul spiritually familiar with Sufism can clearly express such an image of the spiritual world. This spiritual preparation of Ibrahim Gafurov showed its results in the process of writing stories about Mashrab. In other words, alertness and cheerfulness helped create the image of Mashrab. Today, the responsibility for returning the national spiritual and literary heritage to modern readers is one of the factors that prompted the scientist to such good deeds.

Stories about Mashrab stand out among the works of writers Hamid Ghulam, Shukhrat and Mirkarim Asim, who embodied the image of Mashrab in fiction. True, novels, stories and dramas differ in the degree to which they absorb reality. Ibrahim Gafurov's stories illuminate a certain part of life, a process that took place at a certain moment by the standards of the genre, but they can contain a whole world of meaning in one moment. The content embedded in the core of the story gives a complete picture of the psyche and thoughts of the hero. Encourages the reader to observe. Each story called Mashrab is a work rich in such images. These stories describe Mashrab's childhood, youth, dreamy moments with his parents, and the circumstances that led to his madness. Natural objects, details, words typical of that time, new finds and artistic textures ensured their education.

Although the story "The Boy Who Played in the Slaughterhouse" covers a certain short-term

part of Mashrab's life, it is possible to get an idea of the inner knots of Mashrab's psyche. The title of the work refers to Mashrab's childhood and the reasons for his insanity, the starting point. Even if the events of the story are not entirely about Mashrab, the story told in it affects the psyche of the main character, and the author skillfully used the plot. That is, the included event served as a basis for revealing the main feature of Mashrab - madness.

The work begins from the time of his youth - seven days after the death of Rahimbobo's mother. Adib Mashrab is compared to the prophet Jesus, who cannot stay in one place for long, no matter how cozy his father's house is, the silence in it breaks his heart, and he wants to leave as soon as possible. Mashrab reads Alisher Navoi's and Khoja Hafiz's poems with interest in order to calm the restlessness in his heart and satisfy his thirst. Thirsty soul rests from rich verses. He looks at the verses of the Holy Qur'an and the poems written by his father on the beams of the house.

In the story, it is understood that Mashrab's love for poetry began in the family, that both his father and mother were readers, and the mother, who admired the poetry in her son, gave him the book of Khoja Hafiz as a gift. A knock on the door is heard while reading a book and in the midst of the desire to go far away. A young man, about twelve years old, dressed in a beautiful tunic, entered the room. He introduced himself and said that he had come to make a blessing. Although this man's face looks very familiar to Mashrab, he does not recognize him. Mashrab remembers this beautiful face. He is caught by the fever at that time...

The event that is told during the story is the key point of the work and the event that made a big change in the life of the main character. Adib here uses an introductory story. The difference is that this incident happened right before Mashrab's eyes, and it shocked him. It is a sad situation that caused him to look at the world differently. With the recognition of the face of the person who came to beg for his heart, Mashrab's pain is renewed and he

trembles. In the story, the author describes the house, apartment, yard, scenery in detail before reaching the event. It introduces the reader to Mashrab, a poet and a sad man who lost his father. A memory that comes to mind after a familiar face brings to mind a painful history, awakens memory. He was nine or ten years old. Rahimbobo used to ride wooden horses in the city playground. Suddenly, a man and a woman were dragged into the courtyard of the mosque. After questioning them, they ask witnesses. Then Mashrab clings to the woman's skirt and asks her to say no. He grabs the wife with his hands and shakes her tightly, and the woman's trembling goes to Mashrab. Mashrab will be dragged away by Allah. A woman and a man are taken to the top of the minaret of the mosque, and they throw the first woman, then the man. Both are dying. Seeing this with his own eyes, Mashrab's heart breaks and he runs to the cemetery on the outskirts of the city. Boborahim spends a lot of time in the grave from that day on. Boborahim sits among the graves and shouts at the top of his voice: Give me your sins! O murderers! From that day on, it became a habit for him to tremble and shake from time to time. Soon they start calling him crazy. The man who came to pray was this woman's husband.

The story of the woman and the man that is being told has a tragic ending due to the noise of the crowd. This fate left a deep mark on young Mashrab's heart. Completely disillusioned with people, the mashrab wants to stay in seclusion, he likes solitude. Cemeteries become his most peaceful destination. Loneliness determines his whole life path, his next fate is spent in an awake soul, lively, incessant poetry. The incident that I. Gafurov included in the story played a major role in revealing an important feature of Boborahim's character. It was included as a foundation that made a turning point in his life and awakened his heart. Of course, this is the artistic fabric of the author. Such introductory events and images enhance the drama in the story. Mashrab ensured that his life was expressed in vivid, lively images.

Each detail included in the work has its own function and meaning. Reading books, inscriptions on the vassals of the house, silence, a cozy yard inherited from the father, and the desire to go far away could clearly give the image of the Mashrab we know.

M. Yusupova, who defended a special dissertation on the interpretation of the image of Alisher Navoi in fiction, substantiates this historical need as follows: "The desire to create the image of historical figures in literature and art is very strong, because these figures, their entire activities are a living and real part of our history. forms the edges. Every historical person, especially a historical creative person, has three components of history - past, present and future in harmony" [Yusupova 2023, 15]. That is, the image of Mashrab is a complete harmony with the past and the present. There is no Uzbek household that has not been touched by Mashrab's poems and melodies.

In the process of writing a historical work, the attitude towards the object, the process of adding an artistic texture to the life of the hero is a very complicated issue, which requires great knowledge and artistic skill from the writer. Writers preparing to write works about Amir Temur, Alisher Navoi, Zahiriddin Muhammad Babur carefully read historical sources and try to avoid places that contradict the historical truth. They add artistic texture and texture image only in necessary places. Boborahim Mashrab's life, whose description is an epic in languages, is mixed with legends, so it is very difficult to uncover the truth. In addition, Mashrab's sect, worldview, artistic expression of the complex way of life requires great responsibility. In this sense, Ibrahim Gafurov embodied the character of Mashrab in small stories enriched with interesting plots and new findings.

Today's Uzbek literature feels the need for works about the lives of every writer and famous person who lived in the past. It is the responsibility of intellectuals and writers to re-embodiment each of them in a way that is close to the hearts of the people, in an understandable way, and to deliver them to the people. After all, scientists and writers have served as a

bridge connecting the past with the present in every era, and making the people enjoy the news of the world. In this sense, each story of Ibrahim Gafurov serves to reveal certain aspects of our history, is a tool that brings people closer to their history.

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