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Theory on the Theoretical Analysis of Ghafur Ghulam's Creation

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ABSTRACT

Theoretical analysis of Ghafur Ghulam's creation can provide valuable insights into the themes, styles, influences, and impacts of his works on literature and society. By delving into the theoretical underpinnings behind Ghafur Ghulam's creations, scholars and readers can gain a deeper understanding of the cultural, societal, and historical contexts in which his works are situated. This type of analysis aims to explore not just what the works say on the surface but also the underlying structures, symbols, and meanings embedded within them.

Keywords:

Uzbek poet, writer, academician, short stories, professions, pedagogue, characteristics

Introduction

The poetry of Gafur Ghulam, a well-known and beloved writer of the Uzbek people and in his prose, the history of the Uzbek people found its artistic embodiment. The creativity of the writer colorful - poems, songs, epics, odes, stories, short stories. Ghafur Ghulam's work in the post-war period has an incomparable place in the development of Uzbek literature Ghafur Ghulam, as well as Pushkin, Lermontov, Griboyedov, Mayakovsky, Nozim Hikmet, Rustaveli, Nizami, Shakespeare, Dante, Beaumarchais and others. He is famous for his skillful translation of his works into Uzbek. Gafur Ghulam was born in 1903.

He was born on May 10 in Tashkent, in a peasant family. His father was literate. He studied Uzbek and Tajik classical literature, knew Russian, and wrote poems himself. wrote Muqimi, Furqat, Asiri, Khislat and other poets came to his house. In the fall of 1916, Gafur entered school. After the death of his mother (father died earlier), he had to work. Try yourself in many professions after seeing, he finally got a job as a typist in a printing house,

then a pedagogue studies in courses. From 1919 to 1927, he was a teacher, school director, he works as the chairman of workers of the spiritual union, in the organization of an orphanage actively participates. In 1923, the literary activity of G. Ghulam began. Poems, epics, essays, comic stories and short stories are published in newspapers and magazines starts

MAIN PART

The works of Vladimir Mayakovsky have had a significant influence on the shaping of the worldview and artistic perception of G. Ghulam. In one of his articles, G. Ghulam writes: "I know... Russian outstanding artists and I love them and have translated many of their works into my native language. But Mayakovsky, my teacher, opened up the most profound and boundless possibilities for me in the fields of weight, dictionary, examples, and the structure of poetic rhythm." Beyond the torment in Mayakovsky's lines, the critical satire, and the immense emotional power in his lyrics, I found in myself... the subtle power of his methods, the daring of his metaphors, and the clarity of his

allegories. Even the construction of poetry that enhances style, rhythm, and meaningful expression proved beneficial in Uzbek poetry." These elements are evident in many of G. Ghulam's poems, such as "On the Turksib Railways," "Motherland," "Long live peace!" G. Ghulam occupies an important place in the development of Uzbek literature in the post-war period. In earlier periods, his poems depicted people defending the things created by them before the war with weapons, as well as the inner struggles and dreams of people desiring peace. The post-war lyrical poetry of the poet is considered as the logical continuation and development of his war years' poetry, with poems like "Remember, the Homeland is waiting for you!" and "Victory Celebration" serving as the connecting link between the two creative periods.

G. Ghulam's pedagogical views have become part of the national pedagogical heritage today. In it, the ideas about eliminating harmful habits among children were emphasized, which was particularly relevant in the 20th century. We can see that the author, in his creativity, was concerned about the proliferation of harmful habits among children in his time. He believed that the causes of these harmful habits could be found within the environment in which children were raised. In his opinion, "the education system fails to attract attention to the flaws of the authorities in charge of children's upbringing."

The poet emphasizes in his works that harmful habits are completely unnecessary for human beings. Specifically, he warns young people about the extreme harm of consuming alcoholic beverages, smoking, opium, tobacco, hashish, and using drugs. He stresses that the use of such unnecessary substances ultimately leads to the deterioration of human health.

Throughout his life, G. Ghulam wrote many poems and stories. He advocated for living and working with a high sense of patriotism and commitment under the influence of the national spirit and communist ideology. He exalted goodness, honesty, brotherhood, and friendship. He glorified the great goals and ideas of the people, inviting them to the path of progress. He looked to the future with great

hopes. These are important characteristics inherent in his works.

G. Ghulam's some poems are based on historical events, information, and documents. Such works become a literary chronicle of history, portraying the destiny of historical figures and the depth of their judgment until the penetration of the essence "On the Turksib Roads," "Memories of Hamza," "To the First Cosmonaut of Humanity" are unique poems in this regard.

G. Ghulam was a profound thinker who brought to light the history, philosophy, and culture of the East and West. Therefore, in many of his poems, he draws on biblical and Quranic narratives, referring to Babylon, Gothic structures - large and small historical events, facts related to them, or individuals, along with the customs and traditions of world peoples, with references to historical place names and relevant figures. G. Ghulam wrote many poems in the format of the collective calendar of society: May 1st, October 7th, Constitution Day, party and Komsomol congresses, literary decades, socialist competitions, the daily rhythm of high-quality cotton fields, events of the second half of the month, were not left out in the literary history as well as in the author's creativity. This state was not peculiar to the poet alone. Even though many of these poems were respected by poets who appreciated their own works, they were not included in their "Selected Works," or even in regularly published collections. G. Ghulam is no exception to this rule. Moreover, such philosophically charged images of greatness and wisdom are also reflected in his calendar poems with serene grandeur and erudition.

In expressing these characteristics artistically, the deep thoughts and contemplations of the lyrical hero, based on his knowledge, are reflected, and through the colorful imagery of the characters representing this knowledge, richness, diversity, wisdom, and succinctness, in a word, the philosophical nature of the poet's creativity is revealed as an important feature.

In examining Ghafur Ghulam's creation theoretically, one can consider various critical lenses such as postcolonial theory, feminist

theory, structuralism, postmodernism, or cultural studies. Each theoretical approach offers a unique perspective on how to interpret and appreciate Ghafur Ghulam's literary output. For instance, a postcolonial analysis might focus on how Ghafur Ghulam's works address issues of identity, power dynamics, and resistance to imperialism, while a feminist perspective could shed light on gender roles, representations of women, and patriarchy in his narratives.

Furthermore, a structuralist examination of Ghafur Ghulam's creation could uncover the underlying patterns, symbols, and motifs that recur throughout his works, revealing the interconnectedness and coherence of his literary universe. Postmodernist theory, on the other hand, might highlight the metafictional elements, intertextuality, and deconstruction of traditional narrative forms present in Ghafur Ghulam's writing.

CONCLUSION

By engaging in a theoretical analysis of Ghafur Ghulam's creation, scholars and readers can deepen their appreciation for the complexities and nuances of his works, transcending mere plot summaries to explore the rich layers of meaning and interpretation embedded within his narratives. This type of critical inquiry not only illuminates the artistic merit of Ghafur Ghulam's creations but also contributes to a broader dialogue on literature, culture, and society.

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