

A Mastery Of Affecting A Student With A Lyric Feeling

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Abstract: *This article examines the expression in the poems of the academic poet Ghafur Ghulam as a child-father, a humane poet. He follows the art of the poet's poems dedicated to his children and explores the artist's ability to "infect" the reader with special experiences. The article makes some generalizations that the poet was able to turn personal family information into a subtle expression of art.*

Keywords: Poetry, emotion, experience, creativity, artistic detail, image, poet, literary.

INTRODUCTION

In the sphere of literary criticism, it is very important to get closer to the poet's instantaneous mood in which a particular poem is created: the mystery of the creative phenomenon, the penetration into the psychology of creation. Because the poetics of any poet's work is not studied abroad from the mechanism of emergence of his worldview, aesthetic ideal, character, cultural and enlightenment world, creative thoughts, life experience, talent potential. In this sense, we should think that in addition to the painful anguish in the heart of G. Ghulam, his worldview, the principle of faith, his belief in folk customs are also based on his creative intentions. As Professor U. Normatov said: "In the discovery of the truth of man and his nature, heart, psyche, no field can be equated with literature, cannot replace it" (1.98). We can see the confirmation of these ideas in the example of a number of poems written by G. Ghulam for his children.

In the psyche of Academician G. Ghulam, the desire for man and humanity is so strong that he even named one of his children Bashar. Unfortunately, that son of the poet fell from the roof and died prematurely. After the third day of the funeral, the father, who had planted the grief of separation, took a pen in his hand with a broken heart, and on March 28, 1946, began his marsiya¹ (a poem written after someone's death), "Heaven is full of stars, where is your star."

While choosing the word "Bashar" as a name for his son, which means man, man, humanity in Arabic terminology, G. Ghulam dreamed that he would be a loyal, learned and noble man. Apparently, Bashar was five or six years old. After all, the poet remembers with regret and longing his unfulfilled intentions: "I was waiting for the future from the fibers (urays) of your hair." As you know, "urays" means the center. Usually, according to Islamic tradition, young children leave a little hair on the top right side of their head when they get their hair cut. A bunch of hair in the center of the head is called a "kokil" or "haydar". It symbolizes the good intention of the child to live a long life and walk healthy. After all, "kokil" is called a holy place, and when a child reaches the age of seven or eight, they take a live animal to that place and sacrifice it and cut the "kokil".

It is not in vain that the father gave a kokil to his son Bashar. When we talked to the poet's daughter, Olmos Ghulamova, it became clear that this boy was born with congenital heart disease, and Gafur Ghulam and Muharram Aya (mother) were always worried about his health. So, even in the casting, there is a great hope for his well-being and hope for the future. To be sure of this, it is necessary to pay attention to the phrase "The sky is full, where is your hair, isn't it" (5.424), written on the frame of the typewritten copy of the poem with the signature of G. Ghulam.

MATERIAL AND METHOD

Olmos Ghulamova recalls that the family was given the opportunity to enjoy all the fun and masculinity of Bashar. Not surprisingly, the real reason for this is that with entertainment and masculinity, the boy hopes to share his illness and perhaps recover completely. In the poem, the poet says: "Your happy heart, like yours, has fallen from the roof." Undoubtedly, the sudden collapse of all hopes shook the father's heart. In literary criticism, G. Ghulam is often interpreted as the reputation of a whole nation's literature in many parts of the world, an open-minded poet who is full of happiness and enthusiasm, a warm-hearted person who appears at the boiling point of controversy, and a responsive person. Sometimes, however, his incomparably generous and humorous nature is also mentioned. All of this is true - it is a fact of life. However, in our opinion, this is only one side of the mirror.

People's Writer of Uzbekistan Said Akhmad writes in his memoirs about G. Ghulam: "I have been together many times. I have heard hundreds of anecdotes and stories. I was by his side in happy, spiritually crushed moments. I saw the happy moments when he lost his dear child, cried and cried, married his daughter and married a son. From the time she tied the ribbon in

¹ a poem written after someone's death

her daughter's hair, I saw her kissing her children and grandchildren”(3. 5).

After all, G. Gulam, who is extremely proud of the history, literature and art of the people, and is very happy with the achievements of his children and students, cannot help but be deeply concerned about the many social problems and mistakes. Furthermore, even when the great Uzbek poet is seen as a simple man, an helpless slave, can he not be spiritually crushed in the face of seemingly very personal misfortunes in his inner world, and suffer in the aftermath of unprecedented losses? In this sense, remembering the times when S. Ahmad remembered: "He lost his dear child and cried" does not overshadow his personality.

The above marsiya of G. Ghulam is the cry of the heart after the death of the homeless child of the father. It remembers the boy's hair, his hands, the lines on his palms, his vagina, as well as his horny and tumultuous heart. Importantly, in the eyes of a loving father, even that turmoil is a great virtue to be kind to a child. However, what did not allow the salty soul to survive was, in fact, the intense heat, the burning sensations in that spotless heart.

So, on a scale, it was a great loss not only to be physically separated from the child, but also to lose the sweet dreams of a bright future promised by the warmth of his heart. It is worth noting that when the poet opened his heart and said, "Doomsday has happened in our family," it is clear that he did not separate himself, that is, from all the fathers whose children died. The father said, "Couldn't I give the temperature with my heart?" At the heart of his self-examination is his sense of guilt in this tragedy. Nevertheless, the poet is not entirely disappointed. He no longer seeks Bashar's footprints from the ground, but from the heights, that is, from heaven:

Osmon to‘la yulduzlar, qani sening yulduzing?

Osmon to‘la varraklar, qani sening varraging? (5. 302)

The sky is full of stars, where is your star?

The sky is full of leaves, where is your leaf? (5. 302)

It is clear that the grief experienced by the poet, who is obedient to the Creator, begins to scale on a scale lower than the depths of the sky. The details of the stars and leaves in the sky, on the other hand, are inextricably linked with the absence, further exacerbating the scale of the tragedy.

The poem is incomplete. Because the heart of the poet, who deeply understands that there is no measure of destiny, cannot bear to express this tragedy on a larger scale, to remember it again and again. But the only thing a patient servant can do is be patient with death, thankful for today. Ghulam is one of the believers in that the lyrical protagonist does not rebel against his fate. Indeed, writing about your own prematurely lost son is fraught with unparalleled pain and suffering.

Well-known Uzbek poet Oybek sees in lyrics the height of thought, which is in harmony with emotion and feeling. He said: "A lot of people think that lyrics are just about emotion and feeling, which is a completely wrong ... view. In fact, there is no "independent" feeling, a feeling that is not connected with intellectual content. The poet attaches his thoughts and feelings to the lyric in such a way that the lyrical height is created”(2. 79), - he writes. We can see the emergence of such "lyrical heights" in the poems of G. Ghulam in the example of many of his poems.

RESULTS

Ghulam named one of his daughters Tashkhan. This name embodies the noble wishes of our people in the figurative sense: to have a child, to have a head made of stone, that is, to be strong, long-lived and bright. The father wants his beloved daughter to live happily, free from sorrow. He wishes not to upset her, not to see the tears in her eyes. Even the sound of a baby crying and caressing has a strong effect on the poet's heart. So immediately hurry to rub it. After all, the cry of a child reminds the poet of his youth, which was unprotected and trusted. In this regard, the poem "Ovutish" ("consoling") is characterized by:

Toshxon, yig‘lamoqlik bolalik haqqi,

Qoraroq bo‘ladi ko‘zing, yig‘lasang.

Mammangni sog‘inding, onangni chaqir,

Erkalik yig‘isi labangda jarang. (5. 321)

Stone, crying childhood fee,

Your eyes will be darker if you cry.

Miss your mom, call your mom,

A naughtiness cry is heard on his lips.

The verb "to cry" is used in a variety of situations and moods, such as "to shed tears", "to bawl", "to sniff sniff", "to sob sob", "to roar", "to weep". G. Gulam chooses the form of the verb "to cry" in the poem because his mother, Muharram, misses his mother and pretends to be "angry" with him. When a father caresses his daughter, he makes appropriate use of the popular cry, "The eyes of a crying child will be black." No matter how hard he tries to stop the homeless girl from crying and calm her down, the husband, unable to do so, immediately calls his wife for help. The situation, expressed through this vital detail, is embodied and concretized in a way that is emotionally perceptible.

Indeed, before our eyes are the image of a child crying stubbornly and a father trying desperately to rub it, unable to do the job that is easy for women. In this case, the gestures, body position (posture) and actions of the character, which can be understood from the speech, have served as a detail. After all, they all came together to form a human image. The artistic reality is vividly portrayed to the fullest and clearly felt. The squeaking of a baby in

need of salvation, the search for someone around him, brings a feeling of uneasiness to the father's heart, arouses tender feelings in his heart. However, the poetic magical heart of the father, who tries not to feel his feelings, is able to see the reflection of the sun, the clarity of the dew and the radiance of the ruby in the tears of his daughter. After all, rubies, pearls are actually gemstones. As for the poem about Tashkhan, the poet did not ignore the fact that there is a stone on the basis of all the ornate ornaments:

Kulib turar ekan mo'ltiradi yosh,
Jo'rttaga bu ko'zda aks etib quyosh.
Seni ovutmakchi bo'ldik, qizginam,
Yoqut qirrasidek labingda shabnam,
Mammangni sog'inding, onangni chaqir. (5. 321)

Smiling, but why are you crying on ears
We wanted to rub you, dear daughter
Dew on your lips like a ruby,
Miss your mom, call your mom. (5. 321)

A father who seeks to caress his child awakens in his heart a great love and great satisfaction. After all, a baby with a bow on its head brings a feeling of gratitude into his heart, and the father himself gets used to this feeling:

Ovutmak bo'ladi, ovungan ko'ngil,
Bag'ringa irg'anib, shuncha qo'yding bosh.
Bir emas, ikkovlab urar edi dil,
Kichkina falakda bir qo'sha quyosh,
O'ksuklikdan uzoq sangin duxtarim. (5. 321)

A rubbed heart can rub
You leaned on my chest and put your head up.
Not one, but two tongues,
A double sun in a small sky,
I am a long-suffering girl. (5. 321)

Indeed, there are no more beautiful moments in the life of a human child than two moments when two languages are in tune with each other. Because the human heart is such a miraculous microcosm that it is able to place all the worlds: macro and megaworlds in its bosom like a particle. G. Ghulam understood this fact and wished to warm the reader's heart with the warmth of "a double sun in a small sky". As the poet points out that this glorious feeling does not choose a nation, a place or a time, in the finale of the poem he says "сангин духтарим" and not "my daughter Tashkhan". However, "sang" is a stone, and sangin means my daughter Tashkhan, my daughter in Persian language.

CONCLUSION

G. Ghulam would not have risen to the status of a humanist of XX century Uzbek poetry if he had not highly respected his children and grandchildren as a humane poet, a descendant of the great generation of Eastern spirituality, a loving father to his children and grandchildren. Indeed, the poet saturates the text of his writings emotionally at the expense of very personal spiritual treasures. He manages to create a certain mood in the reader - to "infect" the reader with the experience, turning family information into a delicate expression of art.

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